

MAXIMUM ROCKNROLL

VOL. 1

NO. 2



INSIDE:

\$1.00

DEADLY REIGN, LABEL LOWDOWN, DIRKSEN,
M.A.D., SHERIFF HENNESSEY, REJECTORS,
EASTERN FRONT, HÜSKER-DÜ, REBEL TRUTH,
NATIONAL SCENE REPORTS, DADA AND MORE..

TOUCH and GO

RECORDS

NECROS

THE FIX

NECROS

PROCESS OF ELIMINATION E.P.

NECROS T&G1 4-song EP -Midwest's FIRST hardcore release. Out of print.

THE FIX T&G2 VENGEANCE / IN THIS TOWN Important first release by this band from Lansing. Out of print.

NECROS T&G3/Dischord4 9-song EP. Joint release with D.C.'s Dischord Records. Intense blasts of teenage fury, includes 10 32 & RAGE RIOT.

PROCESS OF ELIMINATION E.P. T&G4 7 inches of 8 bands -NECROS, THE FIX, MEATMEN, NEGATIVE APPROACH, YOUTH PATROL, TOXIC REASONS, McDONALDS and VIOLENT APATHY.



THE FIX T&G5 JAN'S ROOMS 4-song EP, documenting well this now defunct band with their 2nd 45.

MEATMEN T&G6 BLOOD SAUSAGE 7-song EP that accomplishes what FEAR only tried to do. TOOLING FOR ANUS and ONE DOWN. TWO TO GO guaranteed to offend anyone and everyone.

NEGATIVE APPROACH T&G7 10-song EP. Mind-bogglingly intense -gnarly, desperate vocals over searing guitar. Features FAIR WARNING, NOTHING and CAN'T TELL NO ONE



NEGATIVE APPROACH
NEW RELEASE

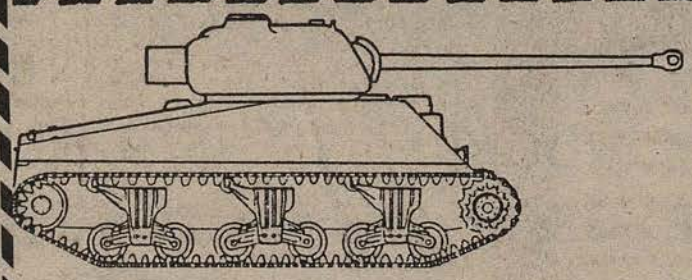


MEATMEN T&G8 CRIPPLED CHILDREN SUCK No one thought it was possible, but this EP takes BLOOD SAUSAGE sound timid in comparison with songs like BLOW ME JAN, I SIN FOR THE LIVING, ORGY OF ONE and SPREAD CAT BOOGIE II. They outdid themselves

NEW RELEASE

TOUCH AND GO RECORDS, THE MIDWEST'S FOREMOST HARDCORE LABEL PRESENTS THE LAUNCHING OF A SUBSIDIARY LABEL; SPECIAL FORCES. THIS LABEL IS DESIGNED TO RELEASE RECORDS BY BANDS WHOSE MUSIC IS JUST AS INTENSE BUT DOESN'T FIT INTO THE REALM OF HARDCORE. SPECIAL FORCES FIRST RELEASE IS BY DETROIT'S L-SEVEN. FUTURE PROJECTS INCLUDE A TWELVE INCH BY BLIGHT.

TOUCH and GO



SPECIAL FORCES
RECORDS



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TOUCH & GO RECORDS
P.O. BOX 716
MAUMEE, OHIO.
43537

FIRST NECROS & BOTH FIX
EPS NOT AVAILABLE

MAXIMUM ROCKN ROLL

OVER RATED

The first issue of our mag went over real well. We got rid of almost all 3,000. The most satisfying aspect of the whole thing was all the great letters we got from all over the country. We'd like to encourage you by printing as many responses as possible, including scene reports from around the world (as many as room permits). Keep it up, but keep it brief.

As "successful" as that issue was, personal gratification doesn't compensate for all the fucked-up situations we are trying to change by our coverage. Whether it's the continuing deterioration of human values in the world, or the effects of that cancer on the burgeoning punk scene, these matters far overshadow our meager gains. It's a good start, and it's always important to gather together one's hope and optimism, advancing an inch here or there. But we won't be happy till the world is safe for intelligence and love, till the morons are on the run.

So take heart in our effort, let us know about yours, but never, never take our word for what is right or wrong. Think for yourselves.

Tim Y.

Staff

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Booth
Dr. Music
Fletch

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Subscriptions

Send \$5 for 6 issues. Indicate what number to start with.

Distribution

Rough Trade, Systematic, Faulty, Dutch East India, Greenworld, Last Gasp

Syndication

We have discontinued our reel-to-reel radio syndication, and are doing it ourselves now on cassette. The program is available at \$4 per 1 hour show. Interested stations should get in touch.

Now Heard On

KPFA-SF Bay Area 94.1 FM Tues 9 PM
KFCF-Fresno CA 88.1 FM Tues 9 PM
KPFT-Houston TX 90.1 FM Weds 1 PM
WZRD-Chicago IL 88.3 FM Sun 1 PM
WMUC-College Pk MD 88.1 FM Sun 7 PM
WJRH-Easton PA 90.5 FM Mon Midnite
KUGS-Bellingham WA 89.3 FM Wed 11 PM
WMUR-Milwaukee WI 750 AM Wed 9 PM
WHRW-Binghamton NY 90.5 FM Tues Midnite
L.A. Listeners -KPFK has cancelled us, with no explanation. We are now searching for a new station in your area. Watch here for further info.

Front Cover Photo by Dave Rave

Ooops! Last issue's cover photo of MDC was by Dave Rave.

NOTING THAT MANY OF US HAVE LISTED HIGHLY THE MAX RNR LP "NOT SO QUIET...", I SHOULD MENTION THAT WE HAVE NO FINANCIAL INTEREST IN IT. PRECISELY SO WE COULD PROMOTE IT AS THE GREAT RECORD IT IS, WITHOUT A CONFLICT OF INTEREST. TY

- 1-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 2-anything by TERVEET KADET
- 3-MIA-LAST RITES 1/2 LP
- 4-7 SECONDS-SKINS,BRAINS,GUTS-EP
- 5-FAITH/VOID-LP
- 6-BEASTIE BOYS-POLLY WOG STEW-EP
- 7-UNSAFE AT ANY SPEED-EP(VA)
- 8-CRUCIFUCKS-CASSETTE
- 9-SOCIAL UNREST-RAT IN A MAZE-EP
- 10-NIHILISTICS-AFTER DEATH-EP
- 11-CHAOTIC DISCHORD-FUCK THE WORLD-EP
- 12-FALSE PROPHETS-GOOD CLEAN FUN-45
- 13-CHAOS UK-LOUD,POLITICAL...EP
- 14-AMERICAN YOUTH REPORT-LP(VA)
- 15-STRAPS-BRITTON-45
- 16-MAU MAUS-SOCIETY'S REJECTS-EP
- 17-MAYHEM-GENTLE MURDER-EP
- 18-KRAUT-UNEMPLOYED-EP
- 19-SINS-MOOD MUSIC-EP
- 20-N.Y. THRASH-CASSETTE(VA)

JEFF BALE

- 1-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 2-SALVATION ARMY-LP
- 3-GRANDMASTER FLASH-THE MESSAGE-45
- 4-EVERYTHING BUT THE GIRL-45
- 5-RAIN PARADE-45
- 6-RED CROSS-LP
- 7-BARRACUDAS-EP
- 8-R.E.M.-EP
- 9-MEAT PUPPETS-LP
- 10-VOX POP-EP
- 11-LIFE IS SO UGLY-LP(VA)
- 12-BIRTHDAY PARTY-JUNKYARD-LP
- 13-DREAM SYNDICATE-LIVE CASSETTE
- 14-MINUTEMEN-BEAN SPILL-EP
- 15-SS DECONTROL-LP
- 16-UNSAFE AT ANY SPEED-EP(VA)
- 17-PELL MELL-CASSETTE
- 18-GREEN ON RED-EP
- 19-WAVES-NIGHTMARE-45
- 20-DRED POOLE & DIN-45

JOHN SILVA

- 1-HEINO-GREAT HITS #5-LP
- 2-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 3-MDC-MILLION OF DEAD COPS
- 4-BIRTHDAY PARTY-JUNKYARD-LP
- 5-BUTTHOLE SURFERS-CASSETTE
- 6-STRAPS-BOTH 45'S
- 7-DISCHARGE-HEAR NOTHING...LP
- 8-FALSE PROPHETS-GOOD CLEAN FUN-45
- 9-DECADENT-SELF-ATMOSPHERE-45
- 10-SIN 34-DIE LAUGHING-EP
- 11-CBH-CITY BABY ATTACKED-LP
- 12-RED SCARE-CASSETTE
- 13-SINS-MOOD MUSIC-EP
- 14-NBJ-CASSETTES
- 15-UKDK-RISING FROM THE DREAD-EP
- 16-JUST VI-BO-SAID-45
- 17-CRUCIFUCKS-CASSETTE
- 18-HAWKIND-VALIUM TEN-EP
- 19-MILKSHAKES-PLEASE DON'T TELL...45
- 20-HARLOW WILCOX & OAKIES-GROOVY GRUBWORM-LP

BLAFRA

- 1-CRASS-CHRIST THE ALBUM
- 2-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 3-HUSKER-DU-IN A FREE LAND-EP
- 4-DEAD KENNEDYS-BLEED FOR ME-45
- 5-MDC-MILLION OF DEAD COPS-LP
- 6-PETER & TESTTUBE BABIES-RUN...45
- 7-VARUKERS-DON'T WANNA BE A VICTIM-EP
- 8-CHAOS UK-LOUD,POLITICAL...EP
- 9-SUBHUMANS-RELIGIOUS WARS-EP
- 10-MINUTEMEN-BEAN SPILL-EP
- 11-ICON A.D.-DON'T FEED US SHIT-EP
- 12-RAINCOATS-NO ONE'S LITTLE GIRL-45
- 13-CHILD MOLESTERS-WIR LIEBEN...EP
- 14-SPK-LAST ATTEMPTCASSETTE
- 15-RUDIMENTARY PENI-FARCE-EP
- 16-CHRON GEN-LIVE EP
- 17-CRAVATS-RUB ME OUT-45
- 18-7 SECONDS-SKINS,BRAINS...EP
- 19-CURRENT OBSESSIONS-EP
- 20-REJECTORS-THOUGHTS OF WAR-EP

STEVE SPINALLI

- 1-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 2-MEAT PUPPETS-LP
- 3-CLINT MILLER-BERTHA LOU-45
- 4-SOCIAL UNREST-RAT IN A MAZE-EP
- 5-PELL MELL-CASSETTE
- 6-DRED POOLE & DIN-45
- 7-MINUTEMEN-IF REACAN PLAYED ...EP
- 8-DEAD KENNEDYS-LIFE SENTENCE-45
- 9-LIFE IS SO UGLY-LP(VA)
- 10-CRASS-CHRIST THE ALBUM
- 11-PROBLEMIST-POP RELIGION-CASSETTE
- 12-PULLSALLAMA-DEVIL LIVES-45
- 13-EUGENE CHADBOURNE'S CHADBOURNES-CAS.
- 14-SCREAM(NO. CAL.)-CASSETTE
- 15-EDDIE VINSON SINGS-LP
- 16-INFLATABLE BOY CLAMS-EP
- 17-LYDIA LUNCH-13.13-LP
- 18-WAVES-HEY WARPIG-45
- 19-CULTURCIDE-YEAR ONE-CASSETTE
- 20-TWO MINUTE HATE-CASSETTE

RAY FARRELL

- 1-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 2-VOID/FAITH-LP
- 3-AMERICAN YOUTH REPORT-LP(VA)
- 4-7 SECONDS-SKINS,BRAINS,GUTS-EP
- 5-MIA/GENOCIDE-LAST RITES-LP
- 6-CHAOTIC DISCHORD-FUCK THE WORLD-EP
- 7-CHAOS UK-LOUD,POLITICAL...EP
- 8-MAYHEM-GENTLE MURDER-EP
- 9-SS DECONTROL-KIDS WIL...LP
- 10-UNSAFE AT ANY SPEED-EP(VA)
- 11-DEAD KENNEDYS-BLEED FOR ME-45
- 12-YOUTH BRIGADE-SOUND & FURY-LP
- 13-SOCIAL UNREST-RAT IN A MAZE-EP
- 14-SIN 34-DIE LAUGHING-EP
- 15-N.Y. THRASH-CASSETTE(VA)
- 16-MAU MAUS-SOCIETY'S REJECTS-EP
- 17-STRAPS-BRITTON-45
- 18-CRASS-CHRIST THE ALBUM-LP
- 19-BEASTIE BOYS-POLLY WOG STEW-EP
- 20-MDC-MILLIONS OF DEAD COPS-LP

TIM YOHANNAN

- 1-NOT SO QUIET ON WESTERN FRONT-LP(VA)
- 2-CRASS-CHRIST THE ALBUM
- 3-BLACK HUMOR-LOVE GOD...LP
- 4-SOCIAL UNREST-RAT IN A MAZE-EP
- 5-SOMEONE GOT THEIR HEAD...LP(VA)
- 6-LAVA-BUSSI-45
- 7-DISRUPTERS-SHELTER FOR THE RICH-EP
- 8-7 SECONDS-SKINS,BRAINS & GUTS-EP
- 9-STRAPS-BRITTON-45
- 10-TROOPS OF TOMORROW-EP
- 11-LONE RANGER-HI HO SILVER AWAY-LP
- 12-BLITZ-VOICE OF A GENERATION-EP
- 13-REALLY RED-OLD STRINGS FOR ...EP
- 14-BLIGHT-EP
- 15-SUBHUMANS-RELIGIOUS WARS-EP
- 16-CRISIS-HOLOCAUST-EP
- 17-PROLETARIAT-WOODOO ECONOMICS-EP
- 18-FALSE PROPHETS-GOOD CLEAN FUN-EP
- 19-CHAOS UK-LOUD,POLITICAL...EP
- 20-MDC-MILLIONS OF DEAD COPS-LP

RUTH SCHWARTZ

RADIOTOP

FOR WHAT IT'S WORTH, HERE'S THE MAXIMUM R'M'R D.J.'S CURRENT FAVES. PLEASE SEND US YOUR MUSIC-RECORDS OR CASSETTES-2 COPIES OF EACH IF POSSIBLE(1 FOR THE RADIO SHOW, 1 FOR MAGAZINE REVIEW).

SEND TO: MAXIMUM ROCKN ROLL
P.O. BOX 288
BERKELEY, CA 94701

LETTERS

Black Humor=Reactionary

Dear MRR:
I am questioning your reasons for reviewing the BLACK HUMOR LP.

When I listened to it, I was completely surprised by the lyrics. This is black humor? Come on. I realize some people get off on so-called "gallows humor", but what's the point of a record like this when there are so many really important subjects that need to be discussed with song lyrics?

"Hometown Vigilante" comes across as an invitation to go out and shoot anyone you might not like.

"Zebra Killers" is blatantly racist with its jungle tribal sounds. So the original Zebra Killers (the press-hype name for the group, by the way, and never the name used by them) were racists; must we be the same in return?

"Kill Them" [has] something to offend everyone. Starting with "kill all these little kids that just got their Dead Kennedys album for Christmas from Mom and Dad and by New Year's they're stone cold hardcore punks", it gets worse from there, to the point of nausea.

"Au wiedersehn Judea" (Goodbye Jew), the most antisemitic diatribe I've ever heard.

I can't go on. I'm not sure I want you to print this [since] I don't want to give BLACK HUMOR any more publicity. Tom Mallon should be ashamed for recording this in his studio.

I should have known by the record label of a swastika made of crutches that this was not for me. Who are Dan House and George Miller who put this bile together?

Hooray! for bands like DKs, MDC, HUSKER DU, TOXIC REASONS, CRASS and all the bands on their label.

A. Morgan
S.F.

Black Humor= Brilliant

To A. Morgan and others,

When you buy a BLACK HUMOR album, there are liner notes inside. I think that these should be read before any decision is made. They outline their intentions song by song, not unlike your letter. But let us consider.

"Hometown Vigilante" is about a place where one member of BLACK HUMOR grew up (as liner notes state). I seriously doubt that if he believed in what those people stand for, he'd be here writing parodies of them.

"Zebra Killers" has no lyrics. It is a collage of African tribal music. Personally, I really enjoy a lot of types of music, African being one. Do you think that they are really being malicious? Do you think that if they were truly racist they would make such a lovely piece based on traditional black music? They do talk about the Zebra Killings briefly in the liner notes. They dedicate the piece to the insanity of the whole event. Using such an ethnic piece brings out the racism and sadness of the Zebra killings.

Now we get to the meat of BLACK HUMOR, yah, gallows humor. In my mind, thought-provoking humor like "Kill Them" is masterful. They layer voices and run through every derogatory buzz word imaginable - terrible words. They throw in combinations of

LETTERS

these words to bring out their absurdity, like, "Black Cuban Fags." Then to prove that, if we're going to hate or kill them, we better also kill "people in condos", "building managers", "little old ladies with walkers", "fucking punk rockers". That line in the beginning about the kids with their first DKs record makes a sham of all those jaded punks who ramble on about the first Nuns show and how all these younger punks are so ignorant. This song isn't bigoted. This song displays how rampant and silly bigotry is. What sets this song apart from POISON GIRL's "Persons Unknown"?

"Aufweidersehn Juden", upon listening, has only a couple of distinguishable lyrics. You and I might not agree with the liner notes but they do explain themselves. It isn't anti-semitism. It is an emotional appeal to shed guilt for a moment in history when we weren't even alive. I don't agree that we should forget it, but there is no difference between this sentiment and NOH MERCY's "Caucasian Guilt", i.e., I'm not stupid and I don't want to take responsibility for the stupidity of those before me.

"Too Stupid To Die" is about a bird that got hit by a truck.

I too could go on. I am obviously a fan, but I think that you are overreacting and taking a superficial view of the symbolism here. Which is why I won't even attempt to analyze the twisted swastika made of crutches (one friend told me it mean "Nazis are lame"). Their most visible logo (which is on the cover or inside those hand-designed monstrosities) is a collage of Reagan holding a cross in front of an American flag whose stars are swastikas. This is one of the most striking anti-fascist images around.

I still contend that Black Humor are brilliant.

Ruth Schwartz

iron cross

Dear MRR:

This is an apology and an explanation. The apology goes to IRON CROSS. In the space of two or three paragraphs (MINOR THREAT interview, MRR #1), I severely damaged their reputation with my poorly-chosen words. What I said was true, but it was said out of context, and irresponsibly.

IRON CROSS has been together for 1 1/2 years, and that entire time they have been trying to outrun the Nazi label tagged to them because of the alignment with the U.K. skinhead movement. Instead of taking advantage of a nationwide interview to help clear up that misconception, I put a few more nails in their coffin with my stupid mouth.



"IRON CROSS has NO political affiliations, nor do we believe in any form of Fascism or Nazism"

- Sab Grey

LETTERS

Like I said in the interview, it's a very 'touchy subject'. In a feeble effort to put forth the facts surrounding the band, I got crossed-up or shut-up or whatever, and never got to the punchline.

The punchline is: I like IRON CROSS and I do not think they are Nazi or fascist band. Period.

If you have a problem with that write me at Dischord or IRON CROSS at 2706 N. Forth, Arlington, VA 22201 and find out for yourselves.

Ian MacKaye

Rastafonies

Dear MRR:

Great magazine and great MDC interview! I am glad that others are beginning to speak out about the bogus, discriminatory attitudes of the BAD BRAINS and other bands like them. When they were in Tucson, I couldn't overlook the clash between their 'love everybody' message and their homophobic, racist, misogynist 'born-again' attitude. Everyone down here told me (in effect) to go burn a bra, that I was taking them too seriously and besides, who was I to question these rock gods? This all smacked of the very rock establishment we're all so disdainful of. I take this very seriously. Here are these guys undermining all that I am as a person and I'm supposed to go 'haha' and buy their fucking records! I'm glad MDC isn't selling out to the good old American dream. After all, isn't what the Bad Brains are saying the same old shit in a punky wrap?

Nurse K.
Tucson, Az.

Always never fun

Humans:

...Thanks for the Church Police interview. They're a great band (even if they've never sent me the tape I sent away for). A strange thing happened at show in Walnut Creek. Tim said, "You know, Circle Jerks, AC/DC, they're all the same." After that he was unhinged and people spat, threw stuff, and flipped him off in his face. If we aren't open-minded as a group, people oughta call us short-haired hippies. Tim could've gotten up there and said, "AC/DC sucks, Circle Jerks rule," and the people would've loved him even though he was using George Thorogood appeal... He has guts...

Grux
Napa, Ca.



Dear MRR:

I was curious about that "Punk on Ice" article - punk in prison. That guy sounds like he's collecting info for the CIA or something. Why all the questions on Marxist Left, the influence of fanzines and radio and whether it's a small handful of leaders what? Wanna get humped off? Now that punk is big time the government agencies must be planning something. I'm not giving that guy any info...

The Lone Ranger
San Francisco

LETTERS

High Jim,
My name is Tuscany
Jerry. I am in prison right
now, my release date is
9/10/83.
I am a dedicated
punk rocker.
I had just moved
to the bay area from
Dallas Texas when I
got busted for making
crank.
It's a real bummer
here and I am hoping
you can fix me up
with someone to write.
All I need is letters.
I have enough to last
until I get out.
I listen to your radio
station all the time.
I hope you will try
to do something for
me.
If I was out there
and one of our kind
needed something, I
would try to help.
My address is:
Terry Edwards
C-38139
P.O. Box 600
TRACY, CA 95376-0600
PUNK IS FOREVER
Ⓟ Thank
you Jerry



Dear Max R'R,
...Walla Walla is a good example of
the fact that people make scenes, cities
do not. Punks coming from small towns
with very small scenes generally have
their shit together far better than your
average big city punks. Where there is
a big scene, it is very easy for dumb-
fucks who simply don't have any friends
to join in, without going through the
personal questioning and/or rejecting
it takes to be a real punk. Three quar-
ters of the big city punks are complete
dicks who have absolutely nothing worth-
while to say, and will not listen to you
if you do. Big city punks are usually
into the scene for exactly the same rea-
sons that college boys join fraternities.
They need security, and they just can't
find it elsewhere. Small town punks re-
ject security. They're out on a limb.
No one else is like them, and they are
liable to get thrashed wherever they go.
The real punks are those that aren't just
jumping into a crowd, but are searching
for the most logical attitude, and have
inevitably found it in punk...

Vince Mulier

LETTERS

Spiritual Knowledge

Dear Sirs,
My weird but intelligent friend
from Livermore, Ca just told me he's
found it, like a personal revelation
or something profound like that. But
he won't tell me what "it" is. He
just sent me this address and told
me to send you \$1 and you would send
me some literature on it. So I am
sending \$2 just in case (because I'm
insecure). So what is it? Do you
have a God or something? I think I
could really get into this! I used
to meditate, but all the other peo-
ple in the class went into these [?]
anyway! So I had to meditate alone
and it was scary and I started fall-
ling asleep alot. It is lonely too.
I like churches, everyone shakes
hands in that one part, and they
have juice and cake and coffee
afterwards. That's nice. So is this
a church newsletter or something? My
friend said it would change my life.
Not too much, I hope. Ha ha! Maybe
it is a catalog for those betamax
movies. I told him I wanted one of
those. Ooh, I can hardly wait. I am
getting too excited. I should have a
drinkie. Mmm, that was good. You
seem like nice people. I am glad I
have someone to talk to. I like to
send things in the mail and have
things come in my mail slot down in
the lobby. Boy, that next drink went
to my head! I think I will go down
to the bar and look for some pussy
to keep me warm tonight. It's been
real, it's been fun, but it hasn't
been real fun! Ha ha!

Bye,
P. Moore
Snoqualmie, Wa.

MRR,
Hullo. Glad you guys put in a
sharp word about the pissheads who
were giving NBJ's singer the ole
"show us yer tits!" vomit at the re-
cord release party. I hate fuckin
WIMPS who think that whenever a fe-
male is fronting then it's a sex
show. I think you should've also
talked about the shit Impatient
Youth got cuz they were too original
for the narrow minds in attendance.
Too slow, so throw cans at them. A
heavy built skin (who probably jerks
off while watching Jack LaLaine re-
runs) tackled their bass player in
the middle of the set. Good going!
Guess he was allergic to harmonicas
or something. No, seriously, fuck
that shit! Like maybe if you gave a
band a little support and encour-
agement they'd put out more and
fuck, if you can thrash to Flipper
then I don't wanna hear your shit
about not being able to ruck to
Impatient Youth cuz they're too
slow. NO band who's sincere about
what they're doing deserves to have
shit tossed at them especially if
they're doing something different
(unless they're being obnoxious or
unless they have a spike of hair in
front of their foreheads and plaster
people with their guitars).

Here's a deep question for you -
what is hardcore? I thought it was a
musical style that kicks ass, an at-
titude of taking no bullshit and re-
jecting an ugly, stupid society's
book of rules on how to live (waste)
your life, and dressing to reflect
that. Seems, however, that to a lot
of folks it's just another set of

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rules, an excuse to be a stuck up
snot and slag (if not beat up)
people who don't look like you so
you can show your clique of with-it
friends how with-it you are. There
just ain't no spirit or sense of
purpose hearabouts (Meliss@ of Vio-
lent Riot-you're sooo right! I can't
meet people at shows at all! Cliques
suck shit with a straw!). I'm sick
and tired of people saying how
they're sick and tired of "people
who shave their heads and think
they're punk" or whatever. Yeah,
poseurs can be infuriatingly ignor-
ant but alot of the ones I see are
pretty cool folk who're trying like
hell to get into the scene. I am
talking about the kids with their
new T50L t-shirts and new skinheads
who people think are misrepresenting
their scene. Fer crissakes, talk to
them cuz deep down they're cool and
alot of them have enthusiasm for
punk that this scene needs...

Who the fuck decided it was cool not
to come to shows early to check out
the opening bands? Well, youz who do
this are missing out cuz we got the
bestest, greatest local bands in the
world, so fucking HA HA on you! I
hate it when I see a great band
pouring their hearts out and there's
only 10 or so people sitting in the
back taking them for granted. For
me, watching a young hardcore band
start the show is often the best
part of the whole night.

G.C.

P.S. (or BS) - No one's really layed
down any real steps for slamming
(thank god) but I'm pretty sure it's
got nothing to do with shadow boxing
with spikes on your knuckles, so you
can cool it, guys. There, aren't you
relieved?

Slamming Made Easy by G.C.



Rose Ann Berlin

Dear MRR,
When I got the mail out of the box
today, three hornets flew in through
the open doorway, causing some no
small consternation amongst several
of the customers there at the time.
Grabbing the most utilitarian piece
of mail available to use as a sub-
stitute flyswatter, I climbed all
over the counters and bins until the
last of the intruders had been van-
quished. Opening my bug juice be-
smirched weapon I found it to be the
debut issue of MRR, so congratu-
lations on a killer issue.

LETTERS

And a good issue it seems too. One thing an articulate HC medium could try to accomplish is to help recognize that there are dozens, sure hundreds, of non hard core bands that share their values and concerns, yet are lost to any possible fraternal cause due to HC's seeming social isolationism and rampant incriminations; factors which paradoxically seem also prime reasons for HC movement's very existence. I'm tempted to term a great deal of what I see and hear as paranoia laced with xenophobic demagoguery, simplistically and arbitrarily creating a new clutch of tribal buzzwords formulated on the premise of if one is not FOR hard core, then he/she is AGAINST hard core, ergo guilty as charged. Frankly, there is too much of that kind of mentality around already, infesting places like 1600 Pennsylvania and the like.

LETTERS

Your editorial goes a long, long way in pointing out the dangers inherent-cults of personality and mockable Reaganistic individualism masquerading as "freedom"-and I hope that MRR can go a long way in helping natural allies, alienated by the machinations of contemporary capitalism, to come to fuller and better understanding.

Bill Asp
Wasp Records
Arlington, Va

MRR,

I am glad to see you people have directly linked politics with punk and have suggested (not commanded) that we take direct action (demonstrating etc.). I've been seeing more and more sincere, concerned bands coming out and trying to open minds and I've been meeting more people at shows trying to do the same just by talking with people. A

LETTERS

small chunk has been taken out of ignorance and apathy but we need to ADD a more direct approach. I'm not suggesting we march through Civic Center holding hands and singing peace songs and I'm not suggesting we riot. What I am saying is that those concerned need to unite so as to decide what type of action is taken. We draw encircled A's everywhere and say "fuck authority" but who's still getting fucked? We say we have autonomy-"live by my rules", but there's still armed pigs on the street to make you live by government rules and your "autonomy" can be blown away in 8 minutes. I see tons of people really trying to resist but it's just on an individual basis cause we're all drowning in "Punk" which has all too many factions and cliques. There's got to be a place where concerned punks can unite and do something about what's wrong. We need something like Europe's "autonomous-youth centers". In many parts of Europe punks have started these centers where they come together annually to discuss political/social activities. There are no committees or chairpeople, they're completely unsupervised, and there is an open microphone. In Zurich there have been meetings with as many as three thousand people. But over here we've become fuckin' dead-heads, waiting for certain persons or a small group of people to do things...as it stands we are divided, conquerable, and just a minor (insignificant) threat.

Mark M.
San Francisco

Dear Readers,

This is sort of a continuation of Lynn and my last letter to you-a number 4 on the problems list. Last night I went to see a show where CH3 were playing; I hate to say it but I was actually embarrassed by the audience! CH3 were really hot, but people were so obnoxious to them I felt like screaming. Ice was constantly being flung onto the stage, plus beer cans, and get this-even PAINT! Isn't that carrying it a bit too far? This incident is not a rare example; I think the Bay Area scene has become pretty jaded. Close mindedness is something we can definitely do without. If local groups didn't have their friends in the audience, I would hate to think of the reception they'd get. We need to support "good" bands, even if they are opening, and no matter where they are from. Stop being so prejudiced, and give them a chance. Think about what you are doing next time you plan on bombarding the stage. How would you feel if it were your band up there?

Oh, I just want to add a couple more things. One, L.A. is improving. I guess they hit bottom, losing their best clubs, and decided to shape up a bit. And, two, are you aware that it is now legal under the Victim's Bill of Rights for cops to search your trunk without your permission? Consider that next time you plan to drive with alcohol in the back!

Michelle

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SCENES



NORTHERN CALIFORNIA

OK, as predicted last time, lots of new bands (or older bands we never heard of) popping up. In SF, SOLDIER OF FORTUNE have a 12" EP out. Garage band, MOHAWKS, emerged, and the HAPPY FLOWERS are sticking their ugly faces through the dirt again. CODE OF HONOR/SICK PLEASURE album due out soon, and then C of H takes off on a national tour. Still out on tour is MDC-Dave called and they're doing real well-their album is being repressed now. DKs back from the rest of America, Biafra loaded with lots of great tapes and records to play on the radio.

East Bay newbies are TWO MINUTE HATE, from Concord, and SCREAM (not the D.C. band), from Alameda. INTENSIFIED CHAOS to put out record soon, as well as a DEADLY REIGN EP.

The South Bay scene grows with EXECUTIONER, GRIM REALITY, and RESISTORS. KILLJOY broke up. WHIPPING BOY back from their tour. Santa Cruz's RYOT (great band) is changing name to REDRUM (?). YOUNG ALCOHOLICS checking into AA. San Jose's RIBSY is recording...too.

The Valley, or Val, has new additions: YOUNG PIONEERS, POOR WHITE TRASH, and AUTHORITIES (new EP on the way from them). Up north, PUBLIC DENIAL hails from Napa, and from the 'real' N. California (as they put it) comes Arcata's AGENT 86.

There's been a lot of gigs this summer - no Elite Club shows, but BLACK FLAG, DOA, MINOR THREAT, etc. came through, and played both the On Broadway and small venues like the Tool & Die, "behind the Victoria Theatre," etc. Also great gigs at Clubfoot. Most of the local bands played at the Wednesday night Max RnR gigs. (Discontinued after Labor Day due to school reopening and damage and scamming at the shows-it is 'real cool' to scam into a show where you see 5 bands for \$2). Lots of out-of-town bands played those gigs too, like BATTALION OF SAINTS, YOUTH BRIGADE, REJECTORS, SOCIAL DISTORTION, CRUCIAL TRUTH, GOV'T ISSUE, SCREAM. We will do em occasionally throughout the year.

Also, Eastern Front happened (see review). The Max RnR compilation record release party degenerated from a 48 hour bash to 3 separate nights. OK, but no special event. Nice of the DKs to take the same cut as all the other bands, allowing most of them to make more than they ever did at a gig. Oh yeah, the compilation will be out by the time you read this - only 2 months late - thanks Faulty.

Hey, keep us informed of your band's plans for records, tours, or even your existence. We'll be especially happy to receive your tapes (garage quality ok).

Tim Y

SCAPEGOATS



Sylvia Foley

"On 6-14-82, a large punk rock concert dance took place at 1001 Center St... This concert drew what I would estimate to be a 150 juveniles and young adults. The Santa Cruz Police Dept. began receiving phone calls from neighbors, complaining about noise, juveniles drinking alcohol and vandalism occurring in the area... Upon my arrival, I observed approximately 60 subjects in the alley and street. I could hear bottles breaking, and found the crowd to be very unruly. As I was talking to the neighbors, one of them pointed out a subject in a vandalism... The suspect was a 15-year old juvenile, male, who had a strong odor of an alcoholic beverage on his breath and person. The subject stated he was the responsible subject who vandalized the school building and he was subsequently arrested... When I was at the station with the arrested subject, the Department received two additional phone calls from neighbors. One...expressed a strong desire to stop the building from having dance and loud concert functions...(the other) was very upset that nothing had been done about this problem over the past year. And felt that the permit for the concert and dances should definitely be pulled from the building..."

Santa Cruz Police Department,
Case Number D13477



SANTA CRUZ, CALIF.

For some strange reason, there have been no hardcore concerts in Santa Cruz for the last couple of months. In lieu thereof, the ever-burgeoning SCENE has been forced to strut its stuff at parties and out of town. Sad to say, but the summer's hottest local gigs, per se, have been Black Uhuru and the Stray Cats.

Things were happening for a spell down in Monterey, where J.R. Cohen/McPartland productions materialized two ambitious melees. The first, on July 9, featured Black Flag, Nig Heist, False Alarm and Scapegoats. The second, on July 24, was headlined by D.O.A. The latter show, though more sparsely attended than its predecessor, was particularly auspicious in that at least 3 1/2 Santa Cruz bands got to play, and a new Monterey band called Chaos in America (C.I.A., stupid) made their well-received debut.

Other appearances by local acts, e.g. M.A.D., Scapegoats, Ryot and False Alarm, have taken place this summer at various points north, i.e. the On Broadway and Club Foot in San Francisco, and the Scottish Rite Temple in Santa Clara.

Meanwhile, back on the home front, Ryot has a new bass player (George). Not wishing to be outdone, those boastmaster the Young Alcoholics started informing everyone that they were adding THREE bass players, and a horn section to boot. Their benevolent acquaintances played along with this outlandish declaration, until the plot suddenly thickened and the band announced that said orchestral auxiliary was being ditched in favor of none other than Victor Drano, the guitarist from the long-defunct Spikes. According to an official communique issued by same, the band plans on changing its name to "Skipper."

Old-timers the Schematix are currently in search of drummer #8, since Jeff X, who has done his time with them, both as #7 and #1, has split for Europe.

As for the ever-controversial Scapegoats, they are featured on Noise Records' new cassette-only compilation, "Meathouse." They've also been in the studio working on an E.P. Any backers out there?

And that's the 6:00 news. I'm Henry Hamble, and keep that hate mail coming, gang.



California: Fresno

-Dale Stewart

- May 29 - Capitol Punishment-Frigidettes
- June 12 - Karnage-A.D.-Cambodian Kids
- June 19 - Religious Holiday-Cambodian Kids
- June 26 - Personality Crises-Frigidettes
- July 2 - Minor Threat-MDC-Capitol Punishment-Cambodian Kids
- July 17 - Authorities-Young Pioneers-Frigidettes

All of these shows were at the warehouse at 1128 Barston in Clovis, a suburb of Fresno. The cops came out to a couple of them. They didn't stop any of the shows, although they threatened to because of minors drinking and people milling around in the parking lot.

Karnage played a good set. Some memorable tunes were: "To Serve and Harass", "The Few, the Proud, the Dead" and "T.V. Eye". A.D. proved to be interesting, but covered a lot of different styles. At the Cambodian Kids' first gig they were a little sloppy but full of fire. Since then they have gotten tight and strong. On June 19th Seven Seconds cancelled at the last minute and Religious Holiday from South Lake Tahoe played a few songs and jammed. Personality Crises from Calgary, Alberta Canada blew everyone away with their audiovisual attack. That gig was the funnest ever in Fresno. Lots of comical, good-hearted thrashing.

We couldn't believe getting Minor Threat and MDC on one night. Capitol Punishment played a good set that night. Cambodian Kids got a little too drunk to play. MDC's Dave is a great lead singer. Everyone sang along to "Born to Die" & "John Wayne was a Nazi." People around here have been very curious about the D.C. scene, so Minor Threat was well received. There was lots of agitated, intense slamming for both MDC and Minor Threat.



Several of the local bands will go into the studio in late August to make a Fresno cassette compilation and possibly a 45.



Washington: Seattle

The biggest event for Seattle hardcore was the July 4th show with BLACK FLAG, the SUBHUMANS and SACHARINE TRUST. It was practically the only event. A few weeks earlier DOA played here and in mid August SOCIAL DISTORTION and YOUTH BRIGADE visited from LA. FEAR was supposed to come but were unable to find a place to play (hall owners were trembling in fear).

This summer has been bleak for hardcore with virtually no place to play and no promoters interested in the "marketability of hardcore." Over a dozen halls have been closed due to alcohol related problems and undue police harassment (Seattle punks are much less than even a minor threat). If the people don't wreck the hall, then the police will haul up and wreck the show. The only way a local band gets to play is if it either opens up for an out-of-town band or sets up and promotes its own show. The bands are the ones who usually end up getting burned, so there isn't much motivation to babysit Seattle's rebellious youth.

As for what is happening: the FARTZ, probably the best known local hc band, play really great fast thrash with ever-important lyrics. Last year they released a 7" "Because This Fuckin' World Stinks." They are soon to release a 12" "World Full of Hate" on Alternative Tentacles. In addition they have a cassette entitled "Live To An Audience of One" (which includes only songs that are not available on any

of their other recordings). It is available for \$3.50 from the FARTZ, 3915 SW Lander, Seattle, WA 98116.

Also on Fartz Wreckerdz are the REJECTORS.



MrEPP & CALCULATIONS

From the suburb of Bellevue comes MrEPP, one of the most extreme bands I've ever heard (with intelligent lyrics). They have a 7" ep ("Of Course I'm Happy, Why?" on Pravda Records, PO Box 9609, Seattle WA 98109 at \$2.50 pp) but they are a lot noisier and louder (= better) live.

Also on "The Public Doesn't Exist" are the LIMP RICHERDS. They have lots of droning feedback with no (or more than one) recognizable beat provided by even more percussion than the now-defunct Seattle nuwave dance combo, the BEAT PAGODAS. Combine this with humorous, meaningful lyrics to form a landscape of aural intrigue.

THE ACCUSED's 19 song cassette is out and is highly recommended by Verna (Young Punks) Doherty, Steve (Chicago Offender), Duff and Wilum (Punk Lust) Pugmyr (I haven't heard it yet). It's only a buck and two 20¢ stamps so come on! Write to the ACCUSED, 42151 E. St., HWY 525, Clinton, WA 98236.

Other local hc bands include EXTREME HATE and HOBBO SKANK. Unfortunately neither has played Seattle since the May closure of the Strand Hotel.

The party/punks bands (bands that really don't have a lot to say but play loud, less aggressive music 'with a good beat') in Seattle include the FASTBACKS (who have a 12" 5 song ep on no 3's records), the LIVING, and the SILLY KILLERS.

What I really want to know is what happened to the RUFUZORS, a really great HM/punk band? Mike, Ward, and Tommy ex of the FARTZ were backing Joe Despair until he got married and split to NY.

Craig Joyce
The Attack



California: Los Angeles

"Summer Slam", Olympic Auditorium, Sunday, August 15. With Lost Cause, Aggression, Shattered Faith, Circle One, Channel 3, Battalion of Saints, Wasted Youth, Chron Gen and Vice Squad.

Nine bands for \$9. The Olympic Auditorium is a big hall downtown where they have roller derby and

fake wrestling. By this place's standards, punks are a high-class crowd.

This show was timed to the minute. Each band was allotted 25 minutes to play. The stage crew would watch their watches and count down to the last minute. One band was threatened with non-payment if they played an extra song. The band changeovers were the fastest I've ever seen, though. They only got a medium-sized crowd, which looks small in such a big place. Nine bucks is a lot of money no matter how many groups there are.

I was an hour late and had already missed two bands. Lost Cause from Orange County had just started when I came in. They played loud and fast, with an active singer and a crazy drummer.

Shattered Faith was next-another band I was looking forward to seeing for the first time. They started with one of my favorites, "Another Day Passes". I was disappointed, though. "Another Day Passes" (which can be found on the "Future Looks Bright Ahead" cassette compilation) is what I would call a "pretty" punk song. I don't mean that as a put-down. It has a pleasant riff and harmonious backing vocals. "Pretty" is the only word to describe it. They have a very distinct sound-especially the grindy rhythm guitar which underlies the higher lead.

Channel 3 opened with "I've Got a Gun" off their new import single and played a lively set featuring such goodies as "Wet Spots", "Mannequin" "Manzanar." Since they have a hit album someone made a crack about the bassist's "new Mercedes". Considering Posh Boy, that is rather doubtful. Good fun from the boys from Cerritos.

Chron Gen played medium speed pop-punk-whatever. One local Oi boi called them a "bunch of rich kids who are just sucking you off for your money." A minute later I saw him jumping around the pit-I guess he didn't mind being sucked off.

I was beginning to feel bored when on come the Battalion of Saints from San Diego. From first note to last they played at full power. The singer is this big guy with bangs who never stopped moving and sang every word at full shriek.



-AND THEY CALL PUNKS ANIMALS?

Then we started having fun. L.A. punks, in their never ending search for something new, are bringing back the pogo, perhaps in honor of the English band (do they still pogo in England?). Now, a guy will jump up and down as high as he can and people standing next to him will hold his belt and propel him even higher. With this human trampoline, the lightweight guys end up pretty high in the air. It may sound stupid, but what-the-fuck, it was fun. Vice Squad finished with "Last Rockers", which really got the crowd going. For their encore they reprised "Out of Reach" and did "EMI". A fun set. I was able to leave the show feeling good.

For a show of this size and length there was little stage diving but fortunately, few fights. The slammerers were more interested in having fun than throwing punches.

John P. Garry III



This is Boston...

Boston's hardcore scene is young in comparison to others, but the groups that surfaced in the past year are not to be denied their say. Society System Decontrol is the original hardcore band from Boston and through some of their efforts we now have a strong scene. Although the clubs generally refuse to book "punk" acts, there have been a good number of shows in alternative spaces. One such club-Gallery East-exists, but it takes a good amount of money upfront to reserve it. The hall is completely open for slamming, there is no alcohol or drugs, and most importantly, cops do not hassle the kids. Many of the local bands (hardcore and otherwise) have done shows there with success and some out of town acts, like TSOL, Minor Threat, Government Issue, and Double O, have also played.



For bands Boston cannot be better. SS Decontrol burn with excellence; Gang Green is the fastest, thrashable trio alive; The Freeze (on the punk scene since '79) offer well-structured songs without lacking anything in the thrash attack department; Jerry's Kids blare when they get a chance to play; the F.U.'s are the best performers this side of the world; and the Proletariat pump up a British-type sound with great style.

Four new bands have emerged within the last three months to assure that the scene does not get stale. Dys

blend great humor with incredible speed; Negative Fx and the Mighty C.O.'s are both immobile as far as live gigs go, but they both are quick and on target with their songs. Deep Wound, who live in Western Mass. and have not yet played in Boston, have a demo of gnarly stuff that must be seen soon. Adding one to the list, 007-local faves of everybody-play infectious dance rhythms. There it is...Boston!

Shred Editor,
FRONTAL ASSAULT



District of Columbia

Two, maybe three shows a month, that's it. D.C. has lots of bands, lots of kids, and lots of spirit, but nowhere to play. The only club, 9:30, may do one or two shows a month, but that isn't consistent and local bands aren't usually included. Fucked as that may seem the management is actually very cool, but they don't feel they can deal with the amount of people and aggression the shows bring. It is only out of a feeling of responsibility to vent some of the most legitimate and important scene D.C. has to offer that they do any shows at all.



There are occasional hall-gigs and even fewer parties, but they are almost always hit and run.

The last show was at the Old Mill (an actual millhouse). It got busted but a few bands did play. NEGATIVE APPROACH were incredible. MEATMEN and NECRO'S didn't get to play but were great in Baltimore. Newcomers, WHITE ZOMBIES are the first of the progressive bands (you know, "evolutionary post punk"). As much as I hate their "better than thou" attitude they did a fair performance. Mostly simple chord progressions with a sax thrown in for the arty touch.

Another new band, SOCIAL SUICIDE, were great, considering that they only practiced with their new drummer, Danny (ex-YOUTH BRIGADE), once before. Someone told me that their main goal in life was to outdo DISCHORD, but I don't believe anyone could act that stupid.

Speaking of stupid, HATE FROM IGNORANCE had better be good. I have not seen them, but in a local 'zine they boasted that they have a lot more "musical orientation" than other D.C. bands. They said that most D.C. bands are "shit." Pretty tough words for a band that has been together for less than 4 months and only played one show. Either they're good, or they're assholes.

Catching the rays on the Florida beaches, are the boys from DOUBLE-O.

They're on a mini-tour, also playing North Carolina. Their new guitarist, Jason, is great.

Other guitarists in the news: Chris Caron from DEADLINE is leaving for college, which is the end of that band. Pete Murray of ARTIFICIAL PEACE is due back from Germany any day.

On the record front, IRON CROSS' 4 song ep should be out on SKINFLINT/DISCHORD as of this writing, as well as the lp with FAITH and VOID.

Ending on a said note, BLACK MARKET BABY has called it quits. While many new punks did not like them, they've been around since the TEEN IDLES days and were fuel for the most aggressive bands in the area. None of their recorded stuff really captures the full-on pump that they put out live. ("Asking the questions, but not hearing the truth, living on dreams, America's Youth" — BLACK MARKET BABY). You don't know what you've got til it's gone.

Ian MacKaye

Report on Metro system

WASHINGTON — Federal safety investigators say the Washington Metropolitan Area Transit Authority's plush

rapid-rail subway system is an accident waiting to happen. Such an accident happened Jan. 13, killing three people and injuring 24 others when a full subway car was crushed against a concrete retaining wall that separated the main tracks. National Transportation Safety Board investigators said yesterday in a report on the 6-year-old system's first major accident that training of subway operators and supervisors was poor. Investigators said although the system was designed to be run by computers, frequent breakdowns meant it is often run manually. **THANKS, BECHTEL!**



New York: New York City

Pretty busy little place, this NY "scene" has been. Lots of gigs, vinyl, and cementheaded people have been running around town this summer.

First the vinyl product has finally arrived from the MOB (Mob Style Records), NIHILISTICS (Visionary), UNDEAD (Stiff), BEASTIE BOYS (Rat Cage), FALSE PROPHETS (Worn Out) and also a compilation "NY Thrash" on Roir cassettes. No matter how good, or bad, it all has been selling pretty well with the FALSE PROPHETS and the NIHILISTICS going into 2nd pressings.



FALSE PROPHETS

Where the clubs dictate, things have been in the bands' favor. The best news is that the tiny (under-

New York + New Jersey CONTINUED

statement) A/ club has relocated in a bigger, nicer, hall - 2+2 Annex. Out of town bands don't have to feel embarrassed by playing there, and so far the club has hosted DOUBLE-O, SCREAM, FAITH, and DEADLINE from D.C., F.U.'s and D.Y.'s from Boston, and most recently the 'PROCESS OF ELIMINATION' tour. The Mudd Club has temporarily opened its doors to "hardcore" with a show with REAGAN YOUTH. CBGB's had a "hardcore" matinee with REAGAN YOUTH and the ABUSED. This is only after the bands would agree to leave a deposit in case of damages. The FALSE PROPHETS played the elite Danceteria in a "Bound for Glory" showcase for "young" NY bands, and the PROPHETS also got the opening slot for Richard Hell's return gigs to CBGBs. In the extreme, My Father's Place had a "hardcore" show featuring the NIHILISTICS, MISGUIDED, & the HEAD-LICKERS. Good turnout makes it look like future gigs there are possible. In NY, Club Mod is going to have a trial 3 "hardcore" shows in Sept. and Oct. If all turns out well, more gigs will be set.

The weirdest, and most ambitious project is a "If the Kids Are United" show, being held Sept. 25 (tentative) in Lodi, NJ. The show will feature 23 bands in ONE day, from Boston, Ohio, Phila, San Diego, and of course NJ and NY, and costs \$7.

Well, isn't that all nice and dandy? That is it for generally all the hip and cool happenings of ol' NY this summer.

Lyle Hysen

"I'VE LIVED HERE IN THIS CITY FOR OVER 40 YEARS!...AND NEVER ONCE HAVE I BEEN BRUTALIZED BY THE POLICE!!"



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On the Level

Skateboarding may be all the rage in places like trendy Southern California, but in Madison, Wis., it is definitely on the outs. Two recent accidents, one when an inebriated skateboarder sailed through a shopping-mall store window at 1:30 a.m., have the Madison police department and some city council members up in arms. Various punitive and restrictive measures are under consideration, including a proposal that would subject skateboarders who are weaving suspiciously to a Breathalyzer test, the same one given to Wisconsin automobile drivers. In Madison, it seems some stiff fines may soon await stiff skateboarders. While critics of the proposed crackdown say that nobody can ride skateboard while drunk, it appears that some young people have been trying their ah, level best.



Washington

High school students will no longer be able to make a federal case out of the lengths of their beards or their skirts.

Program your own games. Depend on your imagination instead of somebody else's.

Soviet skateboarder



THE BOMP INVASION IS HERE! AMERICAN YOUTH REPORT

BAD RELIGION Only Gonna Die
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CHANNEL 3 Catholic Boy
LEGAL WEAPON Pow Pow
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• LOST CAUSE Born Dead
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AMERICAN YOUTH REPORT
 PART ONE: LOS ANGELES WHERE IT ALL BEGAN

DEADLY REIGN



John Hanamura

MRR: We heard something you said about your new philosophy.

Anna: Oh yeah, that was when we first started playing differently. We play a lot faster, and our set's only 15 minutes.

Andy: It's funner.

MRR: You never play any longer than 15 minutes?

Anna: We don't have many songs. So we're saying that since we always open, you should come in and watch us and then get messed up, cuz you will miss it if you're too slow.

MRR: Jack, you were in the army. Has that influenced your songs at all?

Jack: No, I don't think it's changed me. It has influenced me a little bit but not that much. It just makes me hate the army.

MRR: What about your songs?

Jack: No, I haven't written any songs about the army because...

Andy: He's hoping for war!

Jack: Well, it just doesn't appeal to me.

MRR: Are you going to be touring?

Anna: We hope so.

Jack M.: We got a call from some guy in Houston to go down and play down there cuz Dave from MDC left our number.

MRR: Do you want to put anything out on vinyl?

Anna: Yeah, we're saving up money to go back in the studio. We might do a single with INTENSIFIED CHAOS.

Andy: No way, it'd be a whole ep and Universal said they'd sponsor it, so all we have to do is get the tape in. I hope that works out.

MRR: Are your songs mostly politically oriented, or personal?

Jack: Half of 'em are politically inclined and the other half are skate.

Anna: We don't have any real fun songs, they're mostly pissed off.

Andy: Rebellious.

Jack: That's punk rock for ya!

Anna: I think it's pretty worthless to do any songs unless you have something to say.

MRR: If you could make one change in the scene, what would you want to change?

All: NO VIOLENCE!!

Anna: People gotta start getting angry at violence.

MRR: Does that include slamming?

Andy: No, like real fighting.

Jack: Like jerks. And get rid of all the leather punks, all the guys that walk around in chains and spikes and stuff. Cause they're no use, they don't have skateboards, they might as well die. Actually, it's not just people who wear leather and spikes and chains, but just the ones that think punk is all about getting on a bus and saying "Fuck you, man, why you staring at me, man, so I'm a butthole!"

Anna: If you have to be violent, you could at least direct it toward something like people who deserve to be beat up, like parents. If you wanna burn something, go burn a bank, go do something that will hurt the system; not burn your own things, fight your own friends and people supporting [you] that pay you money.

Jack: Don't burn the halls, don't burn the places where you deal.

MRR: What do you think about new people on the scene?

Anna: It's great.

Andy: They're nice.

Jack M.: There should be more new bands.

Anna: There's gotta be more "right" people to educate.

MRR: It seems like we never see you at gigs anymore except when you play...

Jack: Most of the time I'm broke and maybe that's why you don't see me at gigs; otherwise I just wanna go see groups that are worth seeing.

Anna: It's also real wearing cuz we play so many shows. And for me, I get so sick of all the violence, I don't even want to go.

Jack: I like to go to shows that are fun.

Anna: There are hardly any fun shows anymore.

Jack M.: Scott and Andy take drugs no longer, that's a nice thing to put in.

Andy: That's the truth! Drugs are terrible. Drugs do nasty things to people and they don't know what they're doing.

Jack: Punk to me is not all about going to shows. Punk is just doing what you wanna do and that's really cliché, but I don't care. I like to take acid and really have fun.

Anna: If it makes sense, no matter what kind of person you are, if you fuck yourself up, you're gonna be just the same as everyone else who's all fucked up, if you're a hippy or a jock...

Jack: What I don't like is playing in front of a dead crowd, cuz I think I put out a lot, I try to do my best.

Anna: You know what really pisses me off is, even when you're playing in a show and the other bands come on last, they don't support their own opening bands. MDC is really cool about that cuz they always go really early and they're always there.

Jack M.: And they always get into every band. I just get into any music pretty much that's played.

Anna: It's not hard as long as you know what's good and what's bad and there should be more girls on the floor.



WAKE UP OR BE USED



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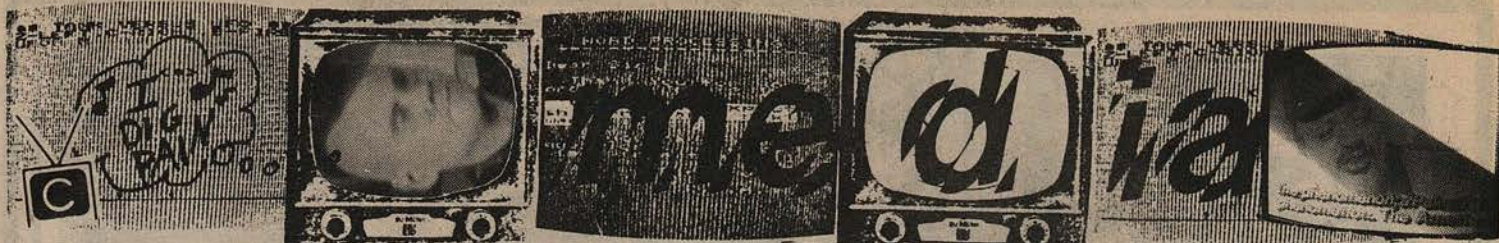
NEW



New

NEW

Releases



"Punk sucks! Punk is dead! DEVO, whip it good!" Ever wonder why those assholes out there yell those things, then throw rocks and bottles whenever you or I walk down the streets? Media distortion, of course. If Punk were everything the media said it was, then I hope it would die, and it does suck. You have to realize that the world out there believes all the shit TV and the newspapers ram down their stupid little minds. They sit around their TV parties, read the pink section to see how many more ways Bill Graham can suck away their hardly earned money, and once in a while an article about Punk will show up. Or maybe some stereotypical Punk Rocker will appear on a situation comedy acting obnoxiously and interested only in booze and New Wave. And the new wave? DEVO or HEAVEN 17 or some such garbage. Two or three days before the royal wedding (Big Fucking Deal) NBC news did a three minute spot on the Punk subculture, showing a bunch of poseurs on Carnaby St. with "Fascist Groove Thing" playing. Really!

The morons who run Mass Media U.S.A. can only relate Punk to the labels and coordinates that their long haired rocker brat kids use. Or worse, their own labels and coordinates. Sex, Drugs, and Rock and Roll. That's all their stupid songs are about, so that's all our stupid songs could be about, obviously that is all our stupid lives are about. Locked up in the ivory towers of RCA and CBS what else could they think? I'd love to tie them to a chair in a soundproof room and force them to listen to CRASS, the DKs, FLIPPER, BLACK FLAG, you know what I mean. Revenge for all those years of situation comedies, but at least they would be exposed to something created by people instead of some fucking computer.

When Sid Vicious died, a major event in the necrophiliac-concerned Rock and Roll world, both NBC and ABC used the "My Way" video from Rock and Roll Swindle and some Winterland footage to stress how we abuse ourselves, are on death trips. According to Serena Dank of Parents of Punks, when on Hour Magazine, we all want to commit suicide, slash ourselves with broken glass. Since broken bottles litter gig floors, we should all be dead by now. We're just nice adolescents with mental problems. Our parents have fucking mental problems if they think Parents of Punks will make us into "normal" people. In the notorious CHIPS episode, the number one punk group was PAIN! Countless other cases of self-destructive lifestyles and where does it go from here? Those shit-for-brains can't see it is the media's garbage, the bullshit society dumps on us that brings about suicidal tendencies. I sure the fuck do not want to live in a culture fraught with racism, culture control, and dependant upon countless addicts hooked on everything from drugs to TV and junk food. Punk attracts people already sick of this crap. It was San Raphael High School and its peer groups that caused CRIB DEATH to trash the campus, and not the "...anarchy, down with the establishment...overtones of punk rock" as the local papers implied.

"What about the punk and new wave groups today, though? In their seeming bent for violence and fatalism, aren't they alienated from the environmental consciousness begun by the Beats?" asked Patricia Holt in an interview with Michael McClure.



Did the media's vivid coverage of the siege of Beirut mislead the world about who was in the right?

The streets of London have been overrun for months by grotesque, blood-lusting hoodlums — disciples of the most sadistic youth movement the world has ever known.

Israeli censorship ignores fierce gripes from U.S. TV networks.

These goaty-looking punks are typical of the blood-thirsty hoodlums who have wrecked England and menace America.

Program your own games
Depend on your imagination
instead of somebody else's.

William Randolph Hearst Jr.
Editor-in-chief, The Hearst Newspapers



Summer scene

Feeling punchdrunk from world events, I'd like to cop out this last weekend of my vacation

Punks in England go on rampage

NORWICH, England — A convoy of punks and toughs including one man in a minidress and girls with green-painted faces rampaged across southern England, leaving 14 policemen injured, police said Friday. Police said 13 youths aged 13 to 25, were arrested Thursday along the 160-mile route which crossed nine counties from Gloucestershire in the west to Norfolk in the east.



PREJUDICED PEOPLE OFTEN MISREPRESENT US.

"Why no," says the old beatnik, "I think the performance aspects of the punks are very closely associated with the poetry readings of the Beats. And again you get the same contradiction here as you do with Sartre, who sees himself at odds with a universe that causes nausea and revulsion, while at the same time...we can't have perceptions separate from that which causes them." At least somebody knows what's going on out there.

How to spot a Punk. Punks have greased black hair, wraparound shades, pierced earrings, chain pins, bandanna scarves, slit horizontally striped shirts, motorcycle jackets, metal belts and wristbands, black jeans, sheer nylon socks and mod boots. Right, I dress like that every day. When our hair is not greased back, we go to the Compound and get mohawks, and spend lots of money for cut-off t-shirts and Mr. Sneakers. "Punk is a rebellion against designer jeans." From Hour Magazine. "New Wave fashion is bringing back the fifties. The fifties look and the fifties values." From the fashion section in the August 26 Chronicle. I hate the fucking fifties.



Games only a computer can play
influence and muscle-flexing in a weekly magazine are subtle forces that normally appear in the choice of adjectives, the style of photographs or the sarcasm of headlines

IF YOU WANT TO KNOW WHERE THE PLO REALLY STANDS, LOOK BEHIND THE INNOCENT.

Look behind the innocent Olympic athletes, murdered in Munich. Look behind the innocent school children, murdered in Masada. Look behind acts of murder and terrorism that have spread worldwide, and you will see the true face of the PLO.

As Americans, and as Jews, we can not close our eyes to PLO terrorism, nor to the danger it represents to the United States. Make no mistake — the PLO is an army of terrorists and mercenaries, armed, trained and financed by the Soviet Union and by Arab countries hostile to America.

This photograph was simulated but the history of the PLO speaks for itself. Terrorists always attack the innocent, as America learned when our own citizens were held hostage in Iran. And it is among the innocent that terrorists always hide. Such is the history of the PLO in Lebanon.

After entering Lebanon in 1975, the PLO deliberately located its bases in highly populated areas. Caches of soviet-made arms and ammunition were hidden near schools as well as the local, student centers in addition. Lebanon's Christian, Muslim, and Jewish communities were all threatened by the PLO's presence. It is to be feared that it is only a matter of time before the PLO will turn its sights on the United States.

By Phyllis K. San Francisco, the

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a city whose name they can't pronounce. News is sold as entertainment, not information. It's much easier, and much more profitable, to portray something in a sensational manner than rationally and accurately. And who does the selling? Madison Avenue. According to Media Culture by James Monaco, at least 78% of newspaper revenues and 86% of network revenues come from advertisements. Give the people what they want, especially the Neilsen families. Those mysterious 1,400 households in the Northeast that indirectly determine how America thinks. The population must be entertained, not informed. Show punks as a bunch of chain-ladden maniacs who want to die young. Show diseased cows floating down the flood waters of Texas. It sells.

But that is just the stuff we know first hand. What about El Salvador and Lebanon and Iran and the Economy and Reagan and Nuclear War and Famine and other life and death of the human race situations? Ever notice how every news show will give the story from the same angle? Same camera angles, same political outlook, same bullshit screened by Israeli censors. What about the other side? Token human interest stories about abortions in Guatemala is about all it will amount to. The Cuban Missile Crisis was almost totally covered-up by the media. News is sold as entertainment, buying Neilsen ratings and selling time to Purina Cat Chow. The corporate big brothers decide the truth for the evening.

TV forces stereotypes upon us. Tells the population how to think and live. Of course America is racist to extremes. All Blacks act like the Jeffersons if they've got money, or like Fred Sanford or whatever the current poor black situation comedy is this season. All Whites are stupid with college educations. All Mexicans are lazy drug addicts. You get the idea. The media no longer reflects our society, the society mimicks the media. You see them everywhere, on busses, BART, the streets, clones from your TV screens. All wearing clothes copied from their favorite TV programs, repeating the same insipid jokes, manipulating themselves into the same interpersonal situations so they don't have to feel or think, just assume the position and go through the motions. TV teaches children to beg for sugar and toys copied from the shows they watch. Mass produced media for their mass produced minds.

Now do you know why you're being shit upon? How could one possibly expect anything less from an industry. An industry that has grown fat and comfortable off of the public's creeping myopia. Let's face it, people want fast, easy-to-digest answers in an age when there are none. So what do the industrialists do, they manufacture some. Supply and demand. Provide the fix. Build a toilet seat to fit the ass. Create the stereotypes that the great buying public feels at home with. Nothing like a warm place to shit, right? In return, they sell their jeans, deodorant douches and Clash records and maintain control. Control over what we see and hear and breathe.

The future looks dim. It is going to get worse, and visionaries will be snuffed like a stale cigaret butt. They may try to laugh it off, but punk is a threat to their complete control.

Jerod Poor and Noizebush



Skirmish: UPI circulated a picture (left) of a baby it said had lost both arms in an Israeli raid; the child had suffered only burns and wrist injuries (right)

So the media already knows what we look like, and exactly how we think, and for some reason or another they decide to confirm their decisions and actually interview some "Punks." Armed with notepad they seek out stereotypical people to interview. Poseurs and weekend warriors and rednecks with haircuts all mimicking what they've been spoon fed by their TV's, saying exactly what the so-called reporters want them to say. I mean it's obvious we're a bunch of moronic suicide cases. According to an editor at a respectable East Bay paper: "I never would have believed it possible (the 'New Wave Against Black Lung' benefit a few years back). Who would have thought they could even read the newspapers?" The jerks they interviewed for Parents of Punks, the general morons they think are Punks.

Sensationalism sells. Middle class America just loves to turn on the Channel 7 news and see the bodies of dead children rotting on some dirt road in



Mark Berlin

TRACY OF RED KROSS

8/27/82 On Broadway, S.F. Animal Things, 100 Flowers, Red Kross, Middle Class by Dr. Music

100 Flowers played fun, danceable music that I thought would get everyone going for sure, but it didn't and I don't know why. No megaton behemoths were present to instantly vaporize anyone trying to dance. In fact, no one was "slamming" and I was surprised that more people didn't let go and just have fun. Red Kross drew the most people of the night as well they should. These guys 'n gals would have to be the ultimate party band. They don't care what anyone thinks and just do what they want to do, which is play some of the funnest tunes around, Partridge Family covers included! I think Tracy (their guitarist) and the bassist for UXB should have a runoff for Miss Punk Universe 1982. Red Kross rules! Middle Class played to an empty house to end the show. They played energetic, Gang of Four type music but most people didn't respond. I wish the lead singer would do those great dances he used to do. Maybe it was just because of the lame crowd, what there was of it. Middle Class used to be THE fastest, but now since they've changed everyone seems to have given up on them. I still think they're good!



Cops cruise for 'booger-eating morons'...



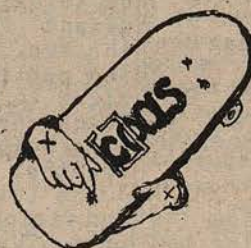
-Booger-eating morons-

LIVE REVIEWS



7/22/82 Prophylactica 2000 - Sacramento. Black Flag, Crucifix, cools by Dr. Music

Fantastic show in a really mind-blowing place. This place was pure disco from the word go. Mirrors everywhere, on the walls, poles, ceiling, floor, chairs, everywhere. On top of all that they had this huge laser light/mirror ball/battlestar machine hanging from the ceiling, what a trip! cools opened but unfortunately I got off work late and since I had to drive all the way up to Sack, I just missed them. I had a tough enough time trying to find the place since the usual crowd of punks hanging out outside was non-existent, I mean nobody. Could they know something we don't (like it's more fun inside than outside)? Crucifix played next and I have never seen people this excited over Crucifix. They played loud, hard, and fast and that's exactly what the crowd wanted. No pit and audience separation here, it was all pit! The mounting excitement over the actual appearance of Black Flag in Sacramento was sidetracked for a moment with cries of "who's that?" and "where's Henry?" when they got their first glimpse of the new Henry Rollins Garfield. But total enthusiasm took over when BF blasted through their set and showed everyone that hair doesn't matter! It didn't matter to these kids and they thrashed with a frenzy, with everyone doing at least one stage dive, including the girls! And no fights! Punk tradition was then upheld afterward as everyone hung out outside the place until Jerry Brown came over and told everyone to go home. Go see Sack shows! It's not that far! Car pool it!

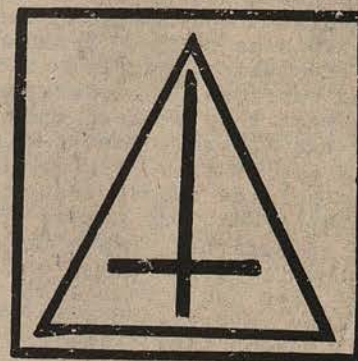


-SCREAM-

8/11/82 On Broadway, S.F. G.I., Scream, Capitol Punishment, False Alarm, Riot by Dr. Music

Riot from Santa Cruz/Monterey area opened the show to about ten of their faithful supporters. Needs some work, but they could be good, keep at it! I just wish the lead singer would look up once in a while. False Alarm from Monterey played next. What can I say, these guys are suicidal. They seem to have an aversion for playing in an upright position. The lead singer spent about 3/4's of the time in the air and even tried to dive into a glass of water placed on stage. He couldn't fit into it though and ended up with quite a few cuts. False Alarm has energy that won't quit, ever! We should have more people with this kind of enthusiasm! Lots of Fun! Capitol Punishment kept it going with more fast, rad tunes, one right after another. Scream, from D.C., played next and did they crank! Included in their set was this great rockabilly-ska-square dance song that took everyone by surprise and got everyone dancing. More bands should take chances on new or different stuff. Don't worry about what people think, just do it! Everyone got upset at G.I., from D.C., who ended the show, because they didn't look hardcore. Sky Stabb came out in this great pastel outfit with shades and they blazed out some great songs. No one in S.F. seems to want to have fun at shows or can see the humour in visiting bands that do. These guys were great but people would not allow themselves to admit it because they didn't look "right." Don't go by appearance. Go by the music!

FALSE



ALARM

LIVE REVIEWS

8/7/82 Clubfoot, S.F. Social Unrest, Juvenile Justice, M.A.D., Scapegoats by Dr. Music

Clubfoot has to rank right up there with the DewDrop Inn as the tiniest club around. It seems to make for a better atmosphere and it doesn't seem so empty. Scapegoats opened the show. I think these guys were before their time when they first started and are now past their prime. Just missed, guys. M.A.D. then stole the show by ripping out an incredible, powerful, energy and set. Santa Cruz could have the best band around in these guys. Get these guys on vinyl! Somebody, anybody! Juvenile Justice and Crucifix went by too quick for me to notice and Social Unrest closed out the show with a cool set that got the giants bashing. These guys are really good!



M.A.D.



8/18/82 On Broadway, S.F. Social Distortion, Youth Brigade, UXB, Crucial Truth, Demented Youth by Dr. Music

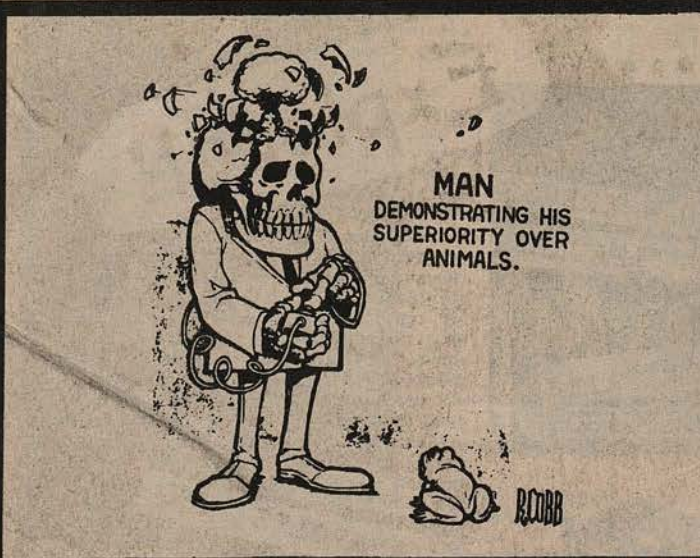
Demented Youth opened the show and I won't say anything about them because I hate to cut down bands. Who knows, they could get better. Crucial Truth played next and their lead singer was pretty intense, doing his best Ian imitation. Lots of HM mixed in with thrash, including more guitar solos than I've heard in a long time, still real good though. UXB played fantastic. They've got to be ranked right up with M.A.D. for top N.C. band. Cool, powerful, and wild! With the cutest bass player on earth, yeow! Get this band on vinyl, immediately! Youth Brigade, from L.A. started out the BYO North American tour next. Lots of fun dancing with no big killers wrecking it. Not many people showed up but the ones that did really enjoyed themselves and got to be on film! Youth Brigade has lots of great sing-along type songs with intelligent lyrics. Hard-working guys keeping the scene going in L.A. Social Distortion closed out this night with their great brand of rock n' roll. Great response from the audience too as they showed that they can really lay it down. More people should go to these shows and see these up and coming bands, don't wait and be the last kid on the block to get in on it!

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DEAR MARIA-THIS IS AN APOLOGY TO YOU FOR MY TACKING ON SOME COMMENTS TO YOUR INTERVIEW ARTICLE IN THE LAST ISSUE. IT'S NOT THAT I REGRET WHAT I SAID, THAT ONE CAN'T BE TOO POLITICAL IN THIS FUCKED UP WORLD, BUT SOMETIMES I GET REAL PANICKY(SEE THIS PAGE FOR EXAMPLE). SORRY-----TIM

ALONE in A BOMBED OUT WORLD!



American

Youth...

Explode!!

TOXIC REASONS
DAYTON, OH.

ZERO BOYS

INDIANAPOLIS, IN.

DIE KREUZEN
MILWAUKEE, WI.

THE F.U.'S
BOSTON, MASS.

DELINQUENTS
DAYTON, OH.

ARTICLES OF FAITH
CHICAGO, ILL.

THE PATTERN
COLUMBUS, IN.

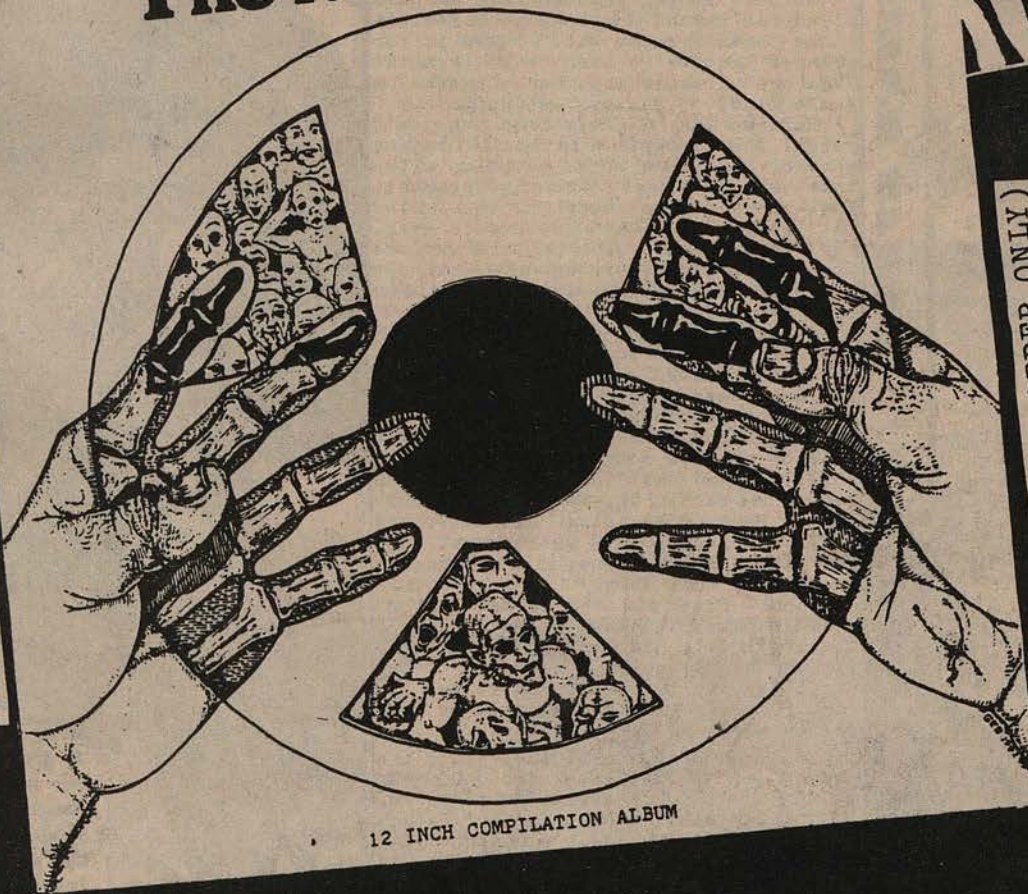
REPELLENTS
ANDERSON, IN.

SLAMMIES
INDIANAPOLIS, IN.

BATTERED YOUTH
INDIANAPOLIS, IN.

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TOO MANY



This year it's not only the clothes that count, but the way you wear them.

Lingerie is so appealing that the bra and waist cincher are now as important as the lace petticoat. To be seen! Girls in Paris wear opaque lace sheer shirts or even as part of the look.

A NEW ACTIVE STYLE

It is an insult to the reader to assume they've seen a certain trashy cover of the Rolling Stone, much less the inside. If you did, however, I assume you were insulted by it.

My first glance at it could not be helped. Walking through North Beach I saw the magazine in the window of POOR TASTE (a shop that obviously had poor taste). The big color photo cover of the tabloid had five girls (giggling) posing in skimpy undergarments, under the headline: THE GO-GOs PUT OUT!

Hey, today's modern gal won't let herself be talked into compromising and plainly materialistic situations in which the menfolk bag all the loot. Oh, no! She'll arrange the whole deal herself these days, if there's a buck in it ("I'll put out, for ...") ...that's where our "liberation" has led us!

I'm not complaining about dog-eat-dog unquenchable thirst for bucks; but if I hear another line about how hard it is to be a woman in the rock biz, who knows what act of lunacy I'll commit. Girls (and I do mean "girls"), you compact the issue. If your work is equated with "putting out", if your success is based on myths of femininity, then so are your hard times -and thanks, but no thanks, for the example you set.

But these controversies don't address themselves to the readers of MAX R'n'R. Or do they? Surely, the GO GOs aren't role models for you young whippersnapper punkettes! Well, if not, who is?

We take it for granted that we have moved far beyond the pathetic lifestyle those females represent. We take it for granted that we're even newer than the "New Age"...anarchists have a knack for these kinds of foolish assumptions.

Here we are, 5 years into punkdom's reign. The assumption is that we reject many of the ideas we've grown up with, that we reject most forms of government, that we reject consumer fashion...also (at least this is what I assumed 5 years ago) that women could feel more exploratory-expressive, strong and creative--accepted (nearly, at least) as equals in this "movement".

Assumptions are dangerous, especially when it comes to social/political concepts sacrificed and well worked for. Too many seem to get chopped down when we're not absolutely vigilant.

Feminist dogma become overworked for some of us, as would any dogma, but I still assumed that the important parts had become part of us. We didn't discuss it, for fear of sounding "old hat", and hell!, everybody know we're equal and different. Assumptions, like amendments are easily shot down.

When I first saw boys in make-up and peacock hair, I thought, "Hey! There's bravery in the name of Art and Rebellion!" Oh, how naive I was.

Little did I reckon that it was the same rock'n'roll stance taken by the fellow who sang Under My Thumb.

....I walk into a raunchy club, the same today as five years ago. Packs of people dressed in a variety of textures, hair and faces of a vast range of color. I assume that each person is expressing their alternative vision of beauty. In a wild re-hashing of styles old and new, some kind of art is found. Or is it?



Leather never looked better.



A growing number of American youngsters have already adopted the oddball costumes and jewelry of Britain's punk rockers.

ART by MARK BURMAN

ASSUMPTIONS

"You hair, looked better before you got it cut."

LEATHER

Just because it has been done before doesn't kill the thrill for these kids. Things can be changed - stretched and strengthened by the different twist added when they throw their two-cents worth in (spare change?). The real change is inside, in your mind and soul, and your approach to life. What you look like means nothing (I've already assumed too much); looks mean nothing, because people will just follow trends. Some with wit. Others without ever thinking about creating alternatives. Leather gear and spikey hair is beautiful, and is a demonstration of anger towards the status quo - but it can also be a simple, negative way to bitch about this world. To some, beauty is an ugly word. Ah, well. Some people are ugly.

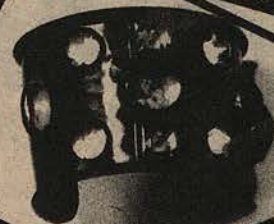
Perhaps I was just a bit crazed with my notions of modern leatherette females...hard-edged make-up and black duds suggested not only a rejection of the typically soft, wimpering and placid woman, but also an assertion of strength. I assumed that colored hair wasn't just for playful shock purpose or political statement, but maybe also for the pure glory of color itself.

Again I assume too much. Of course we don't all act with Art in mind. The manner of your walk reveals a lot...like it or not, you're a walking canvas. It upset me to hear a girl say, "I dyed my hair blue because he wanted it blue." Sounds crazy, but it happened. The sensation of an electric blue halo oughta be enough reason, but instead many fashions and women in the scene are as mindless as those in GLAMOUR magazine.

The assertion of strength does not change the fact that we are women, and our struggle isn't as physical as that of all the thrashing guys out there. Many girls really get into the frenetic competition of slam dancing and skateboarding, but many aren't comfortable in this rough form of play. They feel rather out-of-it. Not only can't they carry off the rough-housing very easily but I'd be surprised if they really had any interest in it. Many people don't like getting smashed around for a night's fun, male or female. I don't mean to knock slamming - I've spent many a night burning off energy and anger on the dance floor. It is too simple to say, "Boys make war, and girls play with dolls," when talking about the ways we were trained to think from the day we were born, but there is truth in it. We can't assume that "liberation" means having crossed over into the male world. Who wants it all? It does mean having the freedom to dive off the stage, get equal pay and have a little room to hang-out near the stage, wear mohawks, leather or a pretty dress, whether boy or girl.

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TOYS ARE US



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Phyllis Schlafly playing to people's worst fears



JOE DEAN

DIRK: "WHAT ME WORRY?"



MRR: Do you remember the first show you put on?

Dirk: Oh, that would have been Labor Day, about six or seven years ago.

MRR: For six or seven years, every night, first at the Mabunay and now at the On Broadway, you've been putting on Punk shows. You must be a very sick man, Dirk.

Dirk: Probably. (laughs)

MRR: You must have quite a perspective on the scene, having seen it go through who knows how many changes?

Dirk: Well, there have been a number of generations of people who have come and gone. There was an interesting scene this last Friday, some kid saying goodbye. He was going to Idaho to go back to school, since the vacation was coming to a close. Those kind of scenes have been going on now for whatever number of years we've been at it. People saying "Well, I've got to go back to school," and when they come back they have a slightly different outlook. It's two years later and they come back and they are no longer punks, they're in the main stream. It keeps evolving. The same problems repeat themselves with the younger set, as it comes in. Until they learn the ropes.

MRR: Do they really?

Dirk: (laughs) I remember one of the first people was Michael Kowalsky (or UXA) who got k.o.ed by Jeff Ulener of the NUNS, when he jumped up on to the stage, and flattened a table when he fell backwards. That was sort of the beginning in terms of encounters or whatever you want to call it. I hate the word violence. I prefer to use the word

"energy" cause I think "violence" immediately has a connotation which isn't necessarily there. Violence, to me, means malicious intent. Maybe that's picking bones or being legalistic, but, in most cases, I think the media misinterprets the energy or youth, bouncing up and down or whatever. You've got to live with these kids till they get through that stage. It's frustrating to deal with a new audience until they integrate. I would hate for them to become boring and totally "mellowed out." I don't think that's necessarily the preferable alternative to their over energetic running around the pool.

MRR: So, you don't see any difference between what's happening in the scene now compared to like, four years ago?

Dirk: Well, there are definitely certain differences. I think the San Francisco Art Institute had a stronger influence on the earlier groups, especially in the area of graphics. I think it's sort of sad that there doesn't seem to be as much creativity now as there was then. Take a look at the posters, that's one of the interesting things about the knockout art that you can create with xerox. After a while it becomes less demanding to turn out something. That's the only thing that I feel is really negative in terms of the creative standpoint. I think that's because people are more into the music rather than the total communication aspect that some of the earlier bands were into. This was because they had their roots in the Art Institute.

MRR: How much do you think the age factor plays in that, as well?

Dirk: A great deal. Obviously a fourteen or fifteen year old isn't going to be found at the Art Institute. Which in the long run may actually be more interesting or beneficial. When you see someone like the bassist in Free Beer, and how old is he, 13, 14? By 19, you're going to see one hell of a musician that no one can stop. I think that's great. The problem is to deal with him, or people of his age, right now. Looking at it from the standpoint of someone who has to deal with the legalities of a liquor license, and you're dealing with a performer on stage who's that young, and who therefore is going to relate to an audience of the same age, this offers me a great challenge, since alcohol is involved.

MRR: How have you dealt with that, so far?

Dirk: Uhhh (laughs), by never stopping; running double time the whole evening. And by throwing some of my fits. You've seen me.

MRR: Yes, indeed.

Dirk: But, you learn to live with it.

MRR: You seem to be singing a different tune tonight.

Dirk: Oh, I'm still frustrated. I'm upset sometimes when somebody damages a piece of equipment which other people have literally busted their asses to get, by throwing benefits or something. Some jerk in the audience thinks it's funny to pull a mike cord which cause a \$120 mike to fall over, which probably hasn't been paid for yet, so then we have to sit there and pay for it and still not have a mike. Or you'll have somebody destroy an \$80 seat, so that means the next 240 tickets, instead of being \$2 will be \$2.50. That's the way it goes. There is no mommy and daddy either in the sky or elsewhere that's going to give you money. It's the audience that pays for it. The promoter is only exchanging money.

MRR: You have been doing this for six years, and some people might think "Ah, he's been ripping off the scene for six years." What kind of shape are you really in after all this time?

Dirk: About \$30,000 in the hole, with ex-employees suing us, printers chasing after us. I still wear a pair of tennis shoes that I wore two years ago, and most of my clothes are in the same condition. The thing is I feel that nobody forced me to choose my lifestyle, and I obviously enjoy what I do, or else I wouldn't do it. It can be painful at times but I have no complaints. That's the challenge I undertook. It annoys me when I see people who aren't putting two and two together. In other words, like when we were kidding around earlier about the photograph that I gave you, of me looking like a drooling idiot. I mean, I think it's a fun thing. The next person who sits there and sees it is going to say "THAT'S WHAT THE ASSHOLE LOOKS LIKE. YEAH, THAT'S HIM ALRIGHT!" and totally not realizing

who actually sat there and retouched it and made myself crosseyed. It's basically me being able to laugh at myself.

MRR: Bringing up the concept of a sense of humor, do you think that there is less a sense of humor or a sense of satire in punk than there used to be?

Dirk: Well, the thing is that when you're dealing with a younger audience, I don't mean to knock them, the people out there who are 14 or 15, they're the really adventurous ones, and from that standpoint I'm totally on their side, but by virtue of the fact that they haven't had as many experiences, in some ways they wear blinders. They're very intense in what they feel, so if you present something different, they automatically have to sit there and become little fascists. I'm saddened to see this. The fact that they can't be opened minded and say "OK, live and let live" because if it wasn't for that very attitude, Punk wouldn't have come about. The thing that I have been striving with, whether it was at the Mabuhay or at the On Broadway, is to give people the opportunity to express themselves. Our goal is to provide an open access platform to people for them to do their own thing on. Now if that means to destroy that platform then it becomes an interesting challenge for the people who have to keep the platform open. I think that anybody who wants to destroy that platform is basically a fascist. This is because he or she is using their might rather than their creativity to bring about change. That's where I part ways with some of the younger punks when you see these football heavies or whatever using their body to oppress somebody else on the dance floor. Theresa, Biafra's wife, says she doesn't enjoy going to shows anymore because she's always enjoyed standing in front and she just can't take the risk of having some 250 lb. bozo land on top of her.

MRR: I've been thinking, either you are extremely committed to doing this or you should end up committed, or you're just some kind of a masochist.

Dirk: Well, (laughs) I really don't go home and have to clean up, uh, from having, uh, climaxed, it's more like I have to clean off the snot from my sleeves cause people have been spitting at me. I'm sure that other people that have some sort of goal or vision go through something. I just would like to create a theater or a stage in which someone with the most rudimentary of requirements can get up and do his or her thing, and have the technical crews to plug them in. That's another challenge, getting a technical crew that isn't judgmental. That therefore, if they don't like something, they won't sabotage the music. It's always difficult to find sound engineers and lighting people and such that want to work with some of the (laughs) SOB's that I call artists.

MRR: Currently, there have been some problems that have come up with the introduction of these Wednesday night shows that we have been doing. I thought you might want to talk a little about this.

Dirk: Well, when you and I and the acts have organized a show and then put a \$2 price on it, it's obvious, or should be to anyone, when you start multiplying. Let's say that you get 200 people and 100 people paying their way into a show, and then you have these huge guest lists and the next guy comes along and says "Oh well, I think I'll write my initial on a wall" or, worse yet, kicks a chair through a window, it would make it just impossible to give those kind of prices. You and I and Jeff are all aware that a lot of people don't have the kind of money to pay to see shows that are presented at some of the other clubs in town. That's why we worked to get this down to \$2, but when other individuals start screwing around, which has nothing to do with the music or freedom of expression, I mean it doesn't take any intelligence to break a chair. I think it's the disunity from within that is going to destroy the Punk movement, nothing from without, the more crap you receive from without the stronger it actually becomes. It is this sniping at each other and tearing away from within that's going to screw things up.



John Hanamura

MRR: I think it's a small minority of nut cases that are ruining it for everybody else. Maybe you should discuss the possibility that you may not be holding anymore hardcore shows at this point.

Dirk: The thing is, I always find myself, when I'm really angry, saying "That's got to be THE last one." But then I immediately realize that this is the wrong way to go about things, because 98 people are totally blameless for the actions of a couple. However, I think that we should all watch ourselves and our friends for when somebody may be in a bad state because he or she may have had too much to drink or mixed their drugs badly and all of a sudden somebody is doing something which you realize can hurt the situation, whether it involves the liquor license being busted cause a 13-year-old is drinking or has passed out in the bathroom, or somebody is stuffing a beer bottle down the plumbing in one of the johns. Those things are usually done within the sight of people and I think we should just walk up and say "That's not cool, just cut it out."



MRR: You mean trying to establish a kind of communication or peer pressure.

Dirk: Peer group communication, really. See, the thing is, pressure or cohesion, if you say to someone, "THAT WILL BE THE LAST TIME YOU DO THAT!" - smash! I think that's the wrong way of going about it. We would really like if some people would come forward and say, look, we'll help to sort of be a 'sanity squad' or whatever you want to call it. I know that members of various bands, like Henry of Black and Biafra as well as others, have spoken out on this and have said how, on the one hand, we are talking against fascism and, on the other hand, we're being little fascists. I'm not suggesting that people run up and down the aisles like school monitors. What we would really like to see is people coming out and saying "OK, we'll watch out for some of the equipment of stage," etc. etc. And I don't think this should be limited to the On Broadway. Trashing of clubs happens everywhere. You just can't change economics. There are only 100 pennies to the dollar and when you spend 50 of those repairing something that had nothing to do with the entertainment or creative portion of the show, then it just means that you have 50¢ less to spend. Like you guys have been doing the booking for no money and when a group comes, whether they're from Texas or L.A., and they get \$30, and they start looking around and go "How come? It looked like there were 250 in the audience and how come there was only \$200 left for all the bands to divide instead of twice that much?" Well, most of those people, a lot of them climbed over the balcony or sneaked in the back. In order for me to stop them from doing that I would have to hire someone for \$20 to be a watchdog for the whole six hours of the show. I mean, we can stop it but then it becomes a situation similar to a Graham show, where everybody sits in their little seats and behaves themselves. It doesn't have to be that extreme. The things that we are asking for is just mutual cooperation from everybody. When you notice that your friend has taken too much booze or too many drugs and is in bad shape or if they are just hyped up, just tell them to cool it. I feel if you go and approach somebody the greater majority of people will react positively. There will always be that one or two that have given problems before that aren't really going to be touched regardless what we say. But that's to be expected. All we can do is try.

MAD

MAD is undoubtedly one of Northern California's best bands-extremely tight, raging hardcore. Hailing from Santa Cruz, these 3 surfers and a skater really gnarl. I mean, they're real shreddy. Oh fuck, what I really mean is that they're an incredibly powerful outfit of perfectionists, who more than hold their own with the great well-known powerhouse bands.

M.A.D. is a military acronym for Mutual Assured Destruction, a theme of some of their songs. Cliff, the singer, says they're not a 'political' band, but have a very personalized perspective.

When I tried to get to the root of their intensity, I wiped out, so I think it might be better to just quote some of the guys' statements. Needless to say, they are pretty funny.

MRR: Steve, what do you think about when you're up there playing guitar with these incredibly pained expressions on your face?

I think, oh what am I doing here,
I should be at night school.

I should mention that I'm anti-beach, surfing and bodysurfing.

I moved to Santa Cruz 'cause it's a little LA.

MRR: How are you different from typical surf clones?

Cliff: They way we look, there's lots of jealousy, believe it or not. All these kooks sit there and act like they surf, then they condemn you for having short hair, then you go out and surf better.

I don't mind not having a lot of food to eat and being kinda skrotey. Dave: They can't accept people different. They think they gotta be better and put you down some way cause they're bitchin', blond and wavy haired.

Cliff: There's tension between surfers even from one side of town and the other. You gotta watch out for some big gnarly surfers.

The [punk] scene got real separated; a lot of people hated each other. But now it's growing closer together, and there are great bands like RYOT, FALSE ALARM and stuff.

MRR: Why do you always wear that dumb hat, Steve?

Steve: Actually, I think it's about time to go to Supercuts. I'm thoroughly disgusted with the hairdo, so I wear the hat all the time.

Bill: Steve keeps us on the right track [with his fanaticism in song-writing]. No matter how often we think he's wrong, he ends up being right.

Steve: Remember, nobody rules.



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I Pledge Allegiance to the Flag of the United States of Bechtel and to the tyranny for which it stands, one corporation, under God, Indivisible, with Profits and Power for Stephen.

Stephen Bechtel Jr.

Whether you realize it or not, our world's mightily influenced by this hard playing head of the giant Bechtel Corporation. Though the Bechtel Co. has been making headlines recently for its penchant for buying top government officials, its influence is really much greater and more pervasive than controlling mere Secretaries of State or Defense. The largest in the world, Stephen Bechtel's construction company ("We will build anything, anywhere, anytime") virtually creates its own foreign policy.

Rather than just thinking of Bechtel when you read news of another huge contract awarded him or one of his golf buddies, think of his influence on our daily lives.

In the Bay Area, for instance, we have the "Bechtel Tax" - a 1% sales tax that all of us pay for BART, that troubled mass transit system that Bechtel pushed for, designed, and built. Decades later, we continue to pay for the system with every 6-pack, record, t-shirt, or skateboard we buy. And what have we got? A quirky system designed to bring white-collar workers into the "Manhattan of the West", which used to be called San Francisco.

And where's Bechtel? Oh, he lives in Pebble Beach. They don't pay the extra tax down there.

Every time you pay your utility bill you can think of Stephen Bechtel, Jr., too. His company has built 35% of the nuclear power plants in our country. And as these boondoggles run at half power, with soaring maintenance costs and increasingly apparent dangers, don't blame your utility. Steve Bechtel sold them the damn things in the first place.

But where's Bechtel? He has already shifted his Power Division to get the lucrative contracts to clean up and/or dismantle these nuclear time bombs, likely to make more money at it in the next 20 years than they did building them. The Three Mile Island nuclear plant is a current cleanup/repair project, estimated at earning them \$1 billion by 1987, while repairing the engineering defects of the Rancho Seco plant is another. By hiring Bechtel, PG&E felt they would be able to obtain the government's permission to bring the plant to full power. Considering Bechtel's government ties, it seems a smart move.

Have you seen downtown San Francisco lately? You can't. It's been buried under 50-story refrigerator boxes - Steve Bechtel's idea of progress. Even from the Bay Bridge (Bechtel, 1939), the once beautiful city has been engulfed by mega-structures that make it look like every other uninhabitable city in the nation. Cold winds blow through empty streets while all of the commuters flee to the safety of the suburbs.

Who will win the arms race? One sure bet is Bechtel. The Chronicle carried the heartening news July 31 that the company would be applying their engineering brilliance to the MX missile. That day they received \$19.3 million to study a basing concept that would put the missiles 2-3,000 feet underground. After the Russians bomb the fuck out of us, these

missiles would "burrow their way to the surface to hit Soviet targets." Great!

The final decision on the MX's will be made Dec. 1, and although Cap Weinberger (Bechtel alumnus 1980) has "disqualified himself from any official acts involving the interest of the Bechtel Corp," I have a suspicion that the "burrowing missiles" might one day surface. Carry the nightmare further, and you'll have Stephen Bechtel emerging from his bomb shelter to offer his company's services in clearing up the debris left by the holocaust. And if his missile basing plan isn't chosen (this is the best part) he's still \$19.3 million richer!

Bechtel's ability to be in the right place at the right time is uncanny, and more than just a coincidence. For example, when the Arab countries began to rise in wealth and power, Bechtel was there with a few former ambassadors and CIA directors in its pocket to take advantage of the situation.

The result is the incredible ability they have for gobbling up lucrative construction contracts everywhere. Their most notable project is in Jubail, Saudi Arabia, where Bechtel is engaged in the largest single construction job in the history of the world, transforming the sleepy fishing village into a complete city where 300,000 people will live, work and die. From the desalinization plant that cleans the water to the industrial plants they work in...it will all be stamped "Made by Bechtel".

Bechtel discovered the wonders of working for the government during WWII, building Liberty Ships. War profiteering? It is a dirty job, but somebody has to do it. For 3 years workers' wages were frozen for the "good of the country", while Bechtel made millions off an investment of less than \$100,000.

Bechtel's partner at the time was John McCone, an interesting fellow who went on to fame as head of the Atomic Energy Commission under Eisenhower and CIA chief under JFK and LBJ.

But let's not go at this haphazardly. Here's a list of some of the major Bechtel men currently running the country: Casper Weinberger - Secretary of Defense; Bechtel's chief counsel until his appointment.

George Schultz - Secretary of State; Bechtel's \$500,000-a-year president from 1974 to 1982; Reagan brought him to Wash. (or vice-versa) as consultant in 1980.

W. Kenneth Davis - Dep Secretary of Energy; V.P. of the Bechtel Power Co., with them since '58; though his work at Bechtel was building the now-deadly faltering nuclear plants, Davis recently committed the U.S. to the breeder reactor program. You'll never guess who's getting the contracts.

Phillip Habib - Even special envoys need steady employment. Habib is a special consultant for Bechtel working in Asia and the Pacific (New Guinea and Indonesia, where Bechtel is in big). Now that he's negotiated the end of the destruction of Beirut, watch to see who gets the contracts to rebuild that city.

Richard Helms - CIA director under Nixon and later ambassador to Iran. Used his contacts in the Middle East for Bechtel when he served as a consultant. No surprise that Bechtel was digging for copper in Chile again, not long after the CIA-Kissinger-Pinochet coup.

The list goes on and on. The Los Angeles Times has estimated that a full 1/6th of Bechtel's employees have government backgrounds. Their futures?

What surprises can we expect from Bechtel? One can only guess. Besides building

the MX missile bases, there is a chance a Bechtel-designed and built breeder reactor will become more and more favored by our energy "experts". Reagan's approval of the Clinch River Breeder Reactor is the first signal. A House Energy & Commerce Subcommittee called it "a costly and technical fiasco": opponents have long feared that it will increase the possibility of diverting plutonium (breeders produce more enriched uranium than they consume), spreading nuclear weapons to other countries just as Bechtel's reactors in India led to their A-bomb.

The company led a consortium in 1976 that nearly gained control over U.S. production of enriched uranium for nuclear power plants. They had the backing of the Ford administration, but the bill was defeated in the Senate.

Reagan will continue to hinder the Russia-to-Europe natural gas pipeline. Bechtel is ready to come forward with its proposal to build a \$9 billion pipeline from Nigeria 2,480 miles across the Sahara and under the Mediterranean to Europe. The U.S. saves face, Europe gets gas with U.S. cooperation, and Bechtel gets another huge contract.

Bechtel is currently involved in 113 major (\$50 million or more, each) projects in 21 countries. With \$11.4 billion in profits last year (and up 50% from the year before), Bechtel operates completely without public scrutiny, a closely-run family operation (Stephen Jr. is 3rd generation) that even Wall Street analysts are unable to penetrate. They buy Wall St. analysts, too.

-Jerry Booth

Thanks to the Data Center in Oakland for their assistance in researching this article. The Data Center is part of the Center for Investigative Reporting.



AK 47 KNOW YOUR WEAPON

Having just returned from Europe, my column this issue is dedicated to bringing you the news of the world, or more specifically, news of Germany, France, Britain, and Ireland.

The politics of the bomb are still very much alive in Germany. Graffiti in support of the R.A.F. (Red Army Faction) is to be found all over Germany. The most striking of which read: Jesus-Che-Baader. There had been a bombing at the hotel I stayed at in Heidelberg the day before I arrived. Most of the new wave of political activity in Germany is aimed at the U.S. occupation forces, who arrived after W.W.II and have never left. Those who whine at the number of Soviet troops in East Germany would do well to look at the thousands of U.S. troops in the West. A force most unsettling to the Germans, who realize that these troops make them the perfect battleground for World War III.

Since the General Strike and mass uprising of 1968 in Paris, the French police are everywhere, and well armed (often to be seen on the streets of Paris with sub-machineguns). Paris had also recently seen a number of bombings, these unfortunately, aimed by anarchists who were unaware of the difference between a Jew and a Zionist. The people of France are already becoming disillusioned with the Socialist government, which while upholding its support to Latin American revolutionaries, still trades with South Africa (France is one of the largest arms suppliers to South Africa), has kissed up to the Zionists, has moved very slowly on its pledged nationalizations, and which has done nothing to meet the demands of its internal oppressed minorities, the Bretons, Alsacians, and the Corsicans.

Britain remains in the jingoistic morass left by the Falklands war. The ultra-right is seen less on the streets of London now than in the past, but this seems to be because the Tory government is so close to them, they have little to demonstrate about. The British opinion on Northern Ireland has sunk into mourning for a few dead horses. And, in Wales, Welsh nationalists have been arrested in the last year by the thousands.

In Ireland the war continues as usual. The Brits continue to suffer casualties from bomb and bullet, but have been successful in jailing 40 revolutionaries in Belfast and 35 in Berry. In the south of Ireland, the state has increased its collaboration with the Brits. One fellow, Nicky Kelly, is still in prison on obviously false charges of train robbery, despite the fact that the others convicted with him have all been released when the government hoax was exposed. A major campaign is under way in his support, as is the case for a number of individuals who are being charged in the south for actions in the north under a new law. One of these is Eilish Flynn, general secretary of the Irish Republican Socialist Party, who we spent most of our time with while in Ireland.

The I.R.S.P. is under heavy harassment from the government of the south, which was brought home to us very clearly when we were stopped and harassed by the Special Branch (a political police force) for merely walking out of the I.R.S.P. office in Dublin. More on Ireland and the I.R.S.P. next issue.

Peter Urban

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Moscow graffiti

MANILA, Philippines (UPD) — The government of President Ferdinand Marcos alerted 125 million troops today to thwart what he calls a plot for nationwide terror attacks timed with his trip to the United States.

Political violence in El Salvador

	July 16 to Aug. 1 to July 31	Aug. 1 to Aug. 15
Non-combat deaths		
Attributed to guerrillas	7	9
From unknown causes	24	47
Civilian deaths	6	11
Police "hand deaths"	26	40
Total combat deaths	63	107
Combat deaths		
Guerrillas	15	90
Government soldiers	24	23
Civil defense forces	1	1
Total non-combat deaths	40	114
Total deaths	103	221

HICKED NUKED DU

Bob Mould: Guitar, Vocals
Greg Norton: Bass
Grant Hart: Drums, Vocals

MRR: How long have you guys been playing together?

Bob: We have been a band for over three years now. In our original form.

MRR: You must have seen a lot of changes in the Minneapolis scene since then.

Bob: Yeah, club turnover, a lot of bands that you'd think "Jez, these guys've got it made; in a year they will be on top" and instead they just disappear.

Bob: Minneapolis is a strange town. Geographically it's split by the Mississippi River, so a lot of people wonder whether music is influenced by the west coast or by the east coast, New York-art cancer type stuff. And then there's a contingent that think they are Huntington Beach clones. So it's a pretty weird place in that sense.

MRR: Do you think the film "The Decline of Western Civilization" has influenced a lot of kids to either start bands or get into hardcore kind of music?

Grant: Well, we've never seen it, but I guess you can say, to a degree, it may have influenced some kids. Actually, it was playing somewhere just as we had left to go on tour but we missed it.

MRR: You have been playing pretty much the same music since you began, haven't you?

Bob: We have been doing what is supposedly called "Hardcore" since three years ago.

MRR: How have audiences reacted to you on tour?

Greg: A lot of times, if the audience has never heard us before or never seen us, I think we confuse them. I'm not sure.

Bob: I don't know. What do you think crowds think the first time they see us? (motioning to Biafra, who happens to be in the room)

Biafra: Umm, I think it's more a case of like standing in the dentist's office waiting to be drilled on and not knowing what's going to happen next. There are a lot of people who dance at first, and then realize that maybe this just wasn't familiar and then stopped. People do not go to the back of the room and talk to their friends, they just kind of freeze.

Greg: Yeah, that sounds about right.

Bob: If you have heard our album at all, there's that non-stop part on it that's a good example of what we play like. You will get bands that maybe play faster than us or something, but we don't stop. That's our difference...stamina. You'll find bands that will do a thirty second song then take a two minute break. We do ninety second songs and don't stop. For thirty minutes of that straight it can become pretty confusing.

Greg: It's like the difference between a sprinter and a marathoner.

MRR: Do you see yourselves as being political in any sense?

Grant: If you're willing to accept a political ideology, that's like accepting a label.

Bob: Somebody was in the room with us a minute ago and thinks Grant said something like "aren't you glad this thing with Britain and the Falklands is winding down?" and the guy goes "wait a minute, there was this one really good quote that Anti-Pasti had in NME and it summed it all up" and I felt like saying to the guy "what do YOU think of it?" I think that kind of explains our position in a nutshell.

Grant: THINKING FOR YOUR FUCKING SELF. Or else you're going to have other people thinking for you, who will probably do a much poorer job.

Bob: Our general message is "Don't look up to us, cause we're not the answer. Don't look up to the Four Tops cause they're not the answer." What we try to do in our music is pose questions, not answers. We have our own answers, but they're good for us and not necessarily good for everyone else.

MRR: Do you think the audience picks up on that? Do you think that they really question themselves and other people?

Bob: Well, I think they question everything after they've seen us, because it's a confusing thing. This is sort of off the track, but, like the best way in terms of brainwashing or breaking down somebody's mental capacity is through repetition. If you can hammer something at someone over and over againm you can get a message through. I think in a way our music does that in a kind of subconscious way. People tend to think "What the hell is going on?" And they maybe have to go home and think about what happened. Like it wasn't "Oh, what a great time, the





DO YOU

REMEMBER?!

! ?
? ?
?

Budweiser was cheap tonight." It's not like that. They may have to think a little.

Grant: People walk out of our gigs going "Boy, I don't know about these guys."

Bob: It's nice to confuse them because then they have to straighten things out for themselves.

MRR: What is your discography like so far?

Bob: we have a single that we put out ourselves in the beginning of '81, we have the live album which came out on New Alliance in January of '82, the new single "In A Free Land" that just came out recently, and we have been working on a new 12 inch which should be out in a while.

MRR: There was a TV show the other day and this woman named Serena Dank was the guest. She heads this group called "Parents of Punkers" that is suppose to rehabilitate kids who have gotten into Punk music. One of her arguments on the show was that younger kids could not handle the music, that it would have a negative effect on their life. How do you feel about this?

Bob: Well, is it like not being able to decipher the message, or osmosis, or are they just becoming part of it? There are different reasons why different people get into this kind of music. Some are into it for fashion, some for the politics, some solely for the music, and some just to have fun. It's like whatever level or however many levels you want to get into it at. I think that regardless of age...

MRR: Specifically, I think what she was trying to say was that kids between the ages of twelve and sixteen are not smart enough to think for themselves.

Bob: (motioning to a friend of the band, in the room) How old are you Jesse?

Jesse: I'm thirteen.

MRR: How do you feel about someone like Serena Dank saying that this form of music might be hurting you? Or the idea that if you're at this young an age, you can't think for yourself and therefore, if you go to shows and listen to this kind of music, it will make a negative impression upon your life.

Jesse: That is just ludicrous. You can't generalize about people like that. I really don't want to go into the social conditioning that we've all gone through, and what not, but I think it really depends on what

kind of a person you are. Some people are, for a lack of better words, weak. They will slash themselves up, or wear swastikas and circled A's without fully understanding what these things signify. On the other hand, I believe that there are a lot of people-me for instance-who will not necessarily conform to society and it's standards but at the same time are sensible about our actions. We can think for ourselves, yes.

Bob: As far as I'm concerned, people who wear spikes and stuff, I think it's alright, but if you get confronted for it and can't back it up you had better take it off. And that goes for all the political stuff and all the social stuff, it goes for all the ramifications of the word "Punk" or "Hardcore" carries with it. If you don't want to live it or back it up then pack it up.

MRR: So what you are saying is, people who spout all this ideological stuff about doing what you want to, thinking what you want to think, should take on some responsibility for their actions?

Grant: I would not call it ideological.

Bob: That's being sensible, logical.

MRR: Yeah, but do you think that they have a responsibility as to how their actions are going to affect other people?

Bob: Sure, that's what anarchy is supposed to be about, right?

MRR: Do you think that the majority of people who go to shows realize this?

Bob: No, but they are the blind followers, they're the ones who are going to drop out when the new Classics Neuvo album comes out and it looks like they're dressed hardcore. The people who are really into it don't care about the labels or the attachments, or what the media thinks of it. They're just interested about receiving or getting a message through to other people, just relating with other people about free thinking.

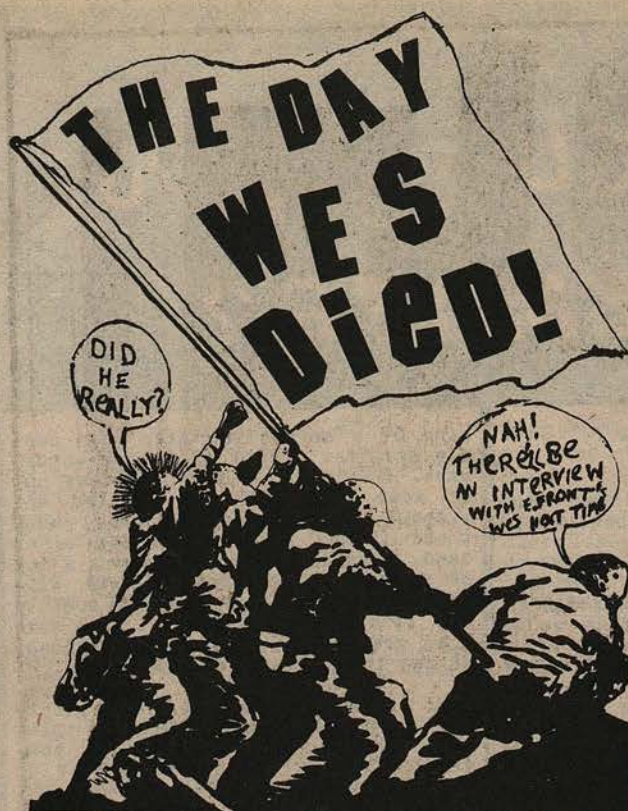
Grant: You don't find many people, as Jesse said, who wear circled A's that when asked what it means, will give you a responsible shepal.

Bob: Most of them should just say asshole. (maliciously)

Grant: The only labels I care for are record labels.

Bob: Or clothing labels.

Grant: Oh my God, your shirt is from Sears. I don't like you any more! You don't belong!



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 FREE BEER · DEADLY REIGN

The weather was great, the location was pretty cool, the bands were rad (most of 'em), but where was everyone? I know \$10.00 is pretty steep but there was nothin' else goin' on that weekend, so why not blow it all on this show? How many more cool bands could you want? Maybe punk and daylight just doesn't mix. Anyway, Deadly Reign opened the show debuting Jack, their new lead singer. Boy, when these guys make it big will Mike B. be sorry! I also love these guys' energy and enthusiasm at shows, dancing, etc. I just wish they could do the same on stage. Let it out boys! I also think girl drummers are rad. We need more girls in the scene; you can't hide from the Doctor, I know you're out there! Free Beer played next. I have a lot of respect for the kids who put out the time, money, and effort to get a band together and play, keeping the scene going, but I'm just not too crazy about this band; maybe in time... Hüsker Dü came out with a vengeance looking for someone to take their frustrations out on after losing not only the S.F. wrestling crown but the Minneapolis title as well to the Naked Lady Westlers Tuesday night. Great diversified set by this talented trio. One of my personal faves, CH3, played next. These guys really can

play, belting out one catchy tune after another, tunes that you remember for quite awhile (especially if you buy their album!). Up next was Circle One, the band with the family. They have a very enthusiastic following and quite a few came up from L.A. with them. Their intense style of dancing left most of the N.C.'ers standing on the sidelines. Here again is another example showing that bands don't have to be superfast to be good. Speed ain't everything Jeff! JFA is just another fun band. Anyone who covers "Low Rider" gets a clean bill of health from me. These kids crank! Phoenix shows its muscle! Battalion of Saints, from San Diego, also played good. Although I liked them better at other gigs, they play tight, fast, and mean. Shattered Faith didn't do much for me, I like them better on vinyl. The Lewd have a few good songs but they're not one of my favorites. Wasted Youth played next or tried to. I'm sure everyone's heard the story now of how some reactionary amoeba threw a bottle and practically ripped Allen's (drummer for WY) head off. They had just gotten into their third song when this phytoplankton decided to show everyone how hardcore S.F. is. HAH! If you can't see the humor and get a laugh out of Danny's act

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you should get the hell out. And besides the band shreds! Which brings me to another scene that points out the fact that people should look deeper than outward features (hair, etc.). There was this one girl up front enjoying the show when this other girl decided the first one wasn't hardcore enough (she had long hair) and picked a fight with her. I can hear people saying, well if she has long hair she can't be into it. Well, that first girl just happens to write her own fanzine for the Reno area and is in a band, showing that she's a lot more hardcore inside, where it counts, than that other girl. C'mon people, looks don't mean everything! At least give 'em a chance, you might be surprised! There was a big fight backstage (back-trailer?) and another one out front where a lame security guard showed how tough he was by hitting a kid held by three people. These incidents aside though, it was a good show. Unfortunately, Flipper snuck in and played for over two hours so by the time Chron Gen played most people were pretty burned out (literally!). This is the kind of band that sounds alright on record but is BORING live. People were even resorting to pogoing to relieve the boredom.

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REJECTORS-



FIGHT ESTABLISHMENT

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AGE
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WITH ANARCHY
AND BUILD A WORLD
THAT'S TRULY FREE
THE CHOICE IS OURS
THE TIME IS HERE
RECLAIM OUR LIVES
DESTROY OUR FEARS
FIGHT ESTABLISHMENT
FIGHT ESTABLISHMENT
FIGHT ESTABLISHMENT
FIGHT ESTABLISHMENT

MRR: The Rejectors are from Seattle, Washington. They have a 7 inch E.P. out with nine songs on it on the Fartz label. What is your song "Fight Establishment" all about?

RJTRS: It's pretty self-explanatory. It has been accused of being too idealistic. That may or may not be true. We are pretty idealistic in our outlook.

MRR: What has led you to the conclusion that people should fight the establishment?

RJTRS: Everything that is wrong with the government that we are living under right now.

MRR: What are some of the aspects that strike you the strongest?

RJTRS: The draft, since we are all draft age. All the potential wars that we could be forced into, as well as the threat of nuclear war. I think what mainly got us started on the whole thing, being in a band and what-have-you, was stagnation. At one point we really felt bogged down. So our reason for fighting back at the establishment is to stir something up, to get something going.

MRR: Do you think being in a band is maybe one of the few ways you can communicate with people?

RJTRS: It is the best way we can think of.

MRR: What kind of success or lack of success have you had in doing so?

RJTRS: Well, in Seattle there aren't any places to play at right now. Every once in a while a place will open up and we'll get a gig here and there, but otherwise it is pretty

dead. There is a tendency for a club to open up and then close really fast. This is mostly due to people trashing the hall. There are a lot of weekend punks up there who seem to think that punk is about smashing things up and destroying the clubs. I mean, I can see people destroying things out of frustration, but if there would just try to realize that when they destroy a hall they are destroying their chances to hear the music.

RJTRS: That is supposedly what they are dressed up like and there to see in the first place. In our music, we don't necessarily want to push for a physical assault on the establishment; we're more interested in a kind of mental revolution. I mean, the past way of life is over with, you can not relate it to what is going on today. You can't live in the past, you've got to look at the future, as depressing as it might look.

MRR: What have you noticed as being the main differences between the S.F. and Seattle scenes?

RJTRS: A lot of bands in Seattle are beginning to become much more political. Of the bands we saw here it seemed that people were more into just fun songs, music to thrash by. In Seattle there is a tight knit hardcore group of kids that have been into the scene for a long time now and have stuck to their beliefs. But it seems that there are a lot of people that just come in every once in a while who are not committed to the political aspects of it. A major difference between down here and up there is that kids seem to be more supportive of out of town bands in Seattle than they are here.

MRR: Yeah, you guys played and there were a bunch of jerks who were really giving you a hard time.

RJTRS: Well, we thought that they were being sarcastic. Maybe we should have taken them more seriously when we should have, I don't know. Actually, that crowd made us want to actually put out more energy than anything else. We just responded by playing faster.

MRR: So what are you guys going to be up to when you go back to Seattle?

RJTRS: What we would like to see happen is possibly us and the Fartz trying to do some work for the scene similar to what the D.K.s and some other bands are doing around here. The idea is to help build the scene up a bit. Try to get all the punks and everyone else who goes to shows to unite.

Write The Rejectors-
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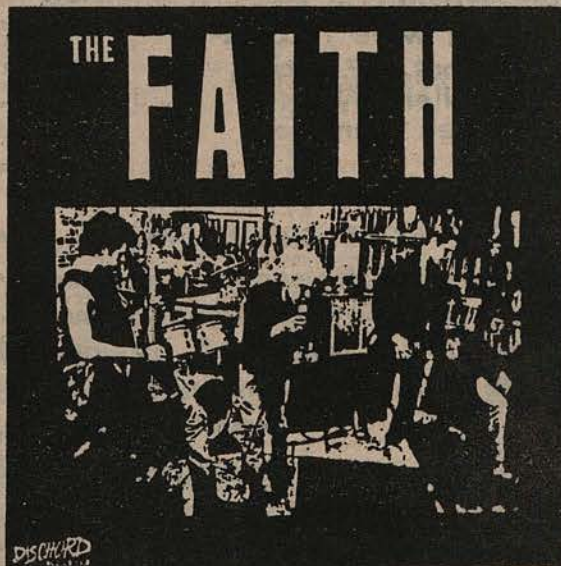
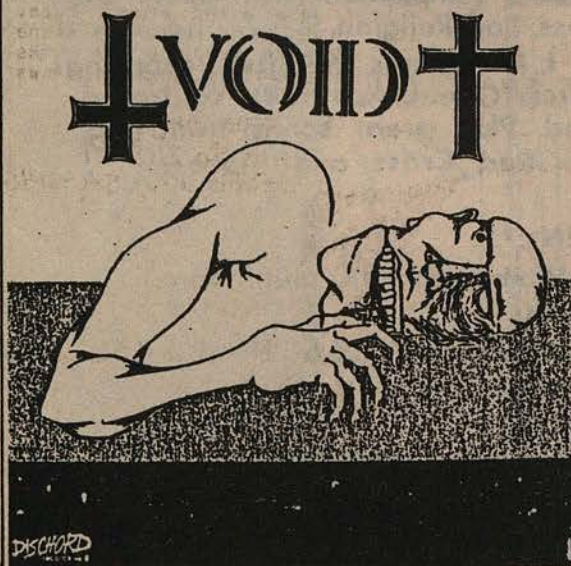
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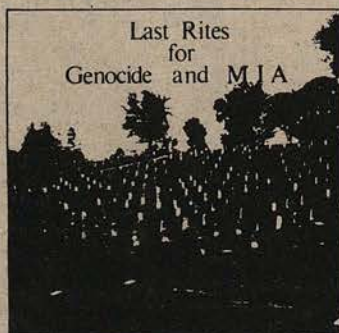
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If there is one area in the whole underground scene that we have become discouraged with, it's basically that we feel the closet side of Punk is to be compassionate and caring. The "I don't care" attitude seems to have infected the scene and because of this it has become very "cool" to not care. We realize that a lot of times, due to the speed and style of the music, we will be playing gigs with other groups that can be labeled as "hardcore" punk. We do not find that a disrespectful label, although, we find a problem with labels. It seems anytime you label something it is to put it into a group and categorize it. This creates a stereotype, and for that reason we have found problems with it. People come up to us and ask us if we are a hardcore band; most of the time we sound that way and feel that way. It is not at all that we find that to be a low life kind of a thing. When it is at its best it expresses the most positive things we feel about society and caring about each other, trying to make a difference, putting down the bad things, the unconstructive things around us. When we go to gigs it bothers us to see people thrashing for no other reason than to be the gnarliest guy there, to compete against everyone else. They try to project a "bitching" image which goes only as far as being just an image. It does not construct anything beyond that. It is our goal to try to bring the band and the audience up to the same level of consciousness at our shows. The problem we have with being viewed as entertainment, a night out, and fun like that is, if it only

REBEL



TRUTH

goes as far as entertainment, then it is only distraction and can not accomplish much. We feel that there is no room for some of the things that have been cropping up in the scene over the past few months. People seem to be breaking up into factions. There appear to be undertones of racism and sexism about. We are fed up with that. The negative thing

with punk can be a very cool image, but it's much harder to have hope and compassion, some kind of dignity in the way we relate towards each other. It's definitely worth working for. We had to go the whole route ourselves. When we first started as a hardcore band we were very negative. We projected a very cool image, head to toe black leather, spikes, etc. It was a great thing to do for the fun of it, but then we realized there's something more than just fun to be had with it, expressing the way you feel, for example.

The turning point for us was when we got done with one of our gigs and this kid came up to us. He had come, basically, to have a fun time but wound up getting a busted arm. As he was talking to us, he was heavily into this image; he wanted to appear macho, as if he belongs, as if he could hold his own. The bottom line was that he was hurt. We felt really bad about this. We came to examine ourselves in retrospect and realized that our night out for fun had made his something he would have to live with for a long time. We feel that, basically, the hardest core is compassion. We are always going to stick by our guns, as far as having a right to care and stick up for each other. This is what we hope to project through our music. We are asking anybody out there who is into this music and has compassionate, honorable ideals to get in contact with us. Or even if you have any qualms with what we speak of, please feel free to write. Our address is:

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Peru has notified the Reagan administration it is interested in buying 26 General Dynamics F-16 fighter-bombers, government officials said yesterday.

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-Abraham Lincoln

I do not want to fight, not if it's to make the world free for ITT, Standard Oil and Bechtel. I refuse to fight. The wars our government encourages around the world are brutal, obscene violations of human dignity and freedom. Too often the principles our army (or the puppet warriors we train and equip) fights for are not the lofty ideals our democracy was founded on, but the economic tenets of Imperialist rapacity. The issues for which so much bloodshed is "justified" by most world leaders are pathetic arguments, arguments that are so sick in their blind, selfish inhumanity (regardless of the virtue of their religious or political foundation) that no amount of butchery can cut the tongue of justice from the people, not until there are no people left.

To kill a human being is, after all, the least injury you can do him.
-Henry James

You can rape, torture, poison, enslave/enlist, starve and lay under seige a people, but rather than live under such oppressive crimes by any tyranny most people will fight to death for their right for self-determination.

Israel began its offensive against PLO targets in Beirut after a Syrian rocket killed a soldier, angrily crying out, "terrorism!" PLO terrorists have murdered (by ISRAELI count) only 7,800 innocent Israeli civilians since 1965. This summer's retaliatory invasion and bombing of Lebanon left no less than 18,000 non-combatants dead and countless thousands left wounded, maimed and homeless, victims not of grenades dropped in Tel Aviv buses, raids on schools and sports events, but of a massive assault of sophisticated and devastating weaponry and technology -- all provided by the U.S., approved by Congress.

The news on TV and in the morning paper buzzed with angry appeals and protests about both the brutality of the Israelis and the questionable methods and mentality of Arafat's guerrillas. U.S. opinion is divided, but U.S. foreign policy is not! Surprise! The U.S. delivered \$218 million in arms to the Zionists this year (on top of BILLIONS sent in years before) and threatened the U.N. with withdrawal of our \$170 million annual funding of the U.N. (25% of the total) if they kicked Israel out of the organization.

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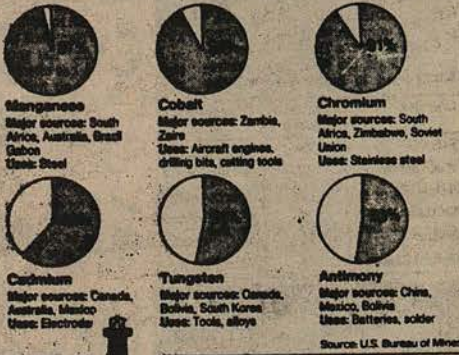
Washington

The Reagan administration decided yesterday to continue indefinitely the ban against delivery of cluster-type artillery shells to Israel, but decided not to determine whether Israel violated U.S. law by using such weapons in Lebanon.

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In an effort to alleviate President Reagan's concern about a wounded child depicted in news photographs from Beirut, the Israeli government has sent Reagan a picture of an apparently healthy baby and reported that the child is recovering.



U.S. military transport planes began arriving yesterday in Somalia in a \$5.5 million emergency airlift of weapons and supplies to aid that nation's war effort against Ethiopia in the Ogaden Desert. Radio Mogadishu said.

The Reagan administration is considering whether to turn over the government-owned uranium enrichment business to private industry, according to a White House document.

Long-range Plans for Radioactive Waste

Country	Number of reactors	Proposed storage
France	29	Under Alps
West Germany	12	In salt domes
Belgium	3	In frozen clay
Sweden	9	In granite at sea
Britain	32	Underground granite
United States	73	No current plan



The United States and India have reached a compromise so that India can keep getting nuclear fuel for its American-built Tarapur atomic power plant, it was reported yesterday.

India balks at

An Israeli siege cut off water, food and medical supplies from West Beirut, while the newest of American war toys enjoyed their first real test since the Viet Nam war (as well as the draft laws). The products of Yankee benevolence (?) devastated a city already weak from a decade of warfare.

Oh, we have a cute footnote to this tragedy. With so many children victims of U.S. cluster and vacuum bombs, the Zionists decided (on hearing that Reagan was saddened by the miseries of children in Beirut) to patch a kid back together and send Ronnie a photo of the happy tyke.

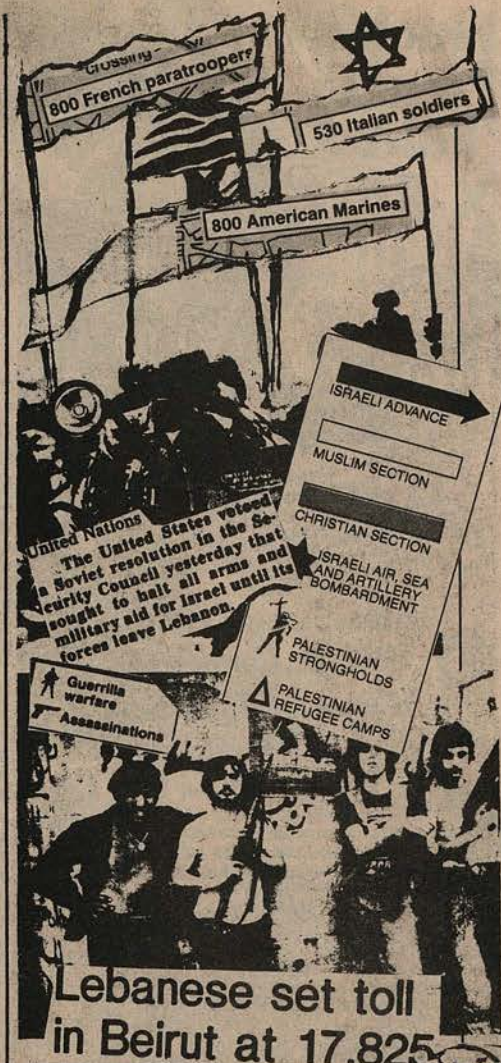
A recent movie, *Circle of Deceit*, did a stunning job showing the conditions and contradictions of battles in Beirut during the 1975 civil war. It conveyed the idea that no cause can be just if the struggle is so inhuman - not that rebellion is wrong, but that the most sublime of ideals can be perverted by the bitter fruits of wars. As it was in the film, today there can be no conclusion. Yet, Phillip Habib was nominated for the Nobel peace prize. Not to put down his efforts, but did he really arm-wrestle Begin? The PLO have left, but the problem is unsolved - the war goes on, despite the contrary news reports.

There are so many unanswered questions. Is there any conflict of interest arising from Habib's role as diplomatic envoy because of his consultancy to Bechtel on the Mid-East and the Asian Pacific? Can the wealthy and powerful president of the world's largest construction company, having overseen the actualization of overwhelmingly dramatic and profitable projects in every quarter of the world, become an honest public servant? George Schultz, our contrite Secretary of State and ex-head of Bechtel, cannot possibly have any conflict of interest. As Reagan's political idol, Calvin Coolidge, said, "The business of America is business." And as Ronnie rephrased it (by mistake?), "The business of business is America." Together these statements make a formula of logic that proves that, as the rich and powerful are interested in only one thing (guess what) there can be no conflict. Whether or not Schultz has a vested interest in Bechtel's profiteering is not an issue because a career capitalist of his ilk thinks of world peace of being any "political climate" that gives U.S. business a bigger piece of the World.

Corporations like Bechtel don't care who gets stepped on in their rush to grab more money. The Bechtel-built BART metro cost, costs and will cost so much to build, run and maintain that the number of daily commuters could have chauffeured limos instead. Hey, do you D.C. kids like your subway? Ever get stuck in the trans-bay tube while the computers screwed around for an hour? The only thing worse is living next to a Bechtel-built atomic plant!

Unfortunately, Bechtel wants to put a nuclear reactor in everyone's backyard, and has in many of ours. They gave India their first A-plant; also their first accident. Fish and children downriver got looking kind of weird. It's a small price to pay, though, for the technology that allowed India to develop a bomb.

A bomb? That potential prompted Israel to bomb Iraq's A-plant. Likewise, the Ford and Carter administrations pushed desperately for nuclear non-proliferation treaties, especially with troubled Third World countries. Heck, Bechtel is an old hand at nuke proliferation. A lunch at Schultz's Palo Alto home with Kissinger and West Germany's chancellor Helmut Schmidt paved the way to a glow-



In each of four projects recognized as important "firsts" in the development of nuclear power for peacetime uses, Bechtel has had an active and substantial part.

4 Firsts in Nuclear Power



Argentina may get the first "Latin bomb," but Brazil is figured to be only five years behind. Neither country has signed the Nuclear Nonproliferation Treaty.

nuclear controls

Nuclear Plants 'Faked' X-Rays of Welds



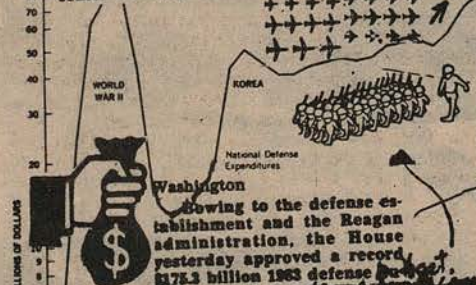
Officials at nuclear plants across the country are examining X-rays of pipe welds after learning that technicians make it appear they conformed more closely to standards.

Atom Arms Testing Will Be Continued, Cabinet Officer Says Nuclear Test Was 'Exciting'

A chunk of the Yucca Flat test site, three times the size of a football field, collapsed above the test site, MCKLUY, Nev., Aug. 5 — Energy Secretary James B. Edwards witnessed a nuclear bomb explosion for the first time this morning and said he found it "exciting." He watched the test on closed-circuit television. An atomic warhead was detonated with a muffled boom far below the Nevada desert yesterday, shaking buildings almost 80 miles away in Las Vegas.



The United States, having begun to increase military aid and arms sales abroad, is planning to expand them steadily through 1984 and beyond in an effort to gain political influence and access to foreign bases, according to senior officials.



ing atomic Deutschland. While Ford was pressuring Schmidt not to sell nuclear capability to Brazil (fearing a Latino bomb falling into guerilla hands) a man from Bechtel was in Rio giving a sales-pitch to the junta.

I ask you to stop and think what it would mean to have nuclear weapons in so many hands, in the hands of countries large and small, stable and unstable, responsible and irresponsible, scattered throughout the world. There would be no real security, and no chance of effective disarmament.

—John F. Kennedy

After WWII John McCone went from his job with Bechtel's Liberty Ship project into the fledgling nuclear power industry (dominated by Bechtel), eventually becoming head of the Atomic Energy Commission (who got the choice contracts then?). A militant anti-Communist, he was chosen by the Kennedy administration (note: not necessarily by JFK himself) as director for the CIA. Respected by powerful right-wing Congressmen for his hard-line attitude, McCone is an easy target for the persistent rumors that allege that the CIA killed JFK. Indeed, JFK virtually threatened to spoil the lifework of McCone in atomic energy.

In the councils of government we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for the disastrous rise of misplaced power exists and will persist... In holding scientific research and discovery in respect, as we should, we must also be alert to the equal and opposite danger that public policy could itself become the captive of the scientific-technological elite.

—Pres. Eisenhower

That potential lay not in the hands of some secret association of rightwing reactionaries or a mysterious cabal of satanic ritualists, but a secretive corporation like Bechtel, infamous among the Fortune 500 for their secrecy. Bechtel funds the major right-wing think tanks, plays golf with many world leaders (what more mysterious ritual?) and has certainly helped the military-industrial complex fulfill Ike's prophecy; no matter whether or not the power was sought or unsought, Bechtel has it.

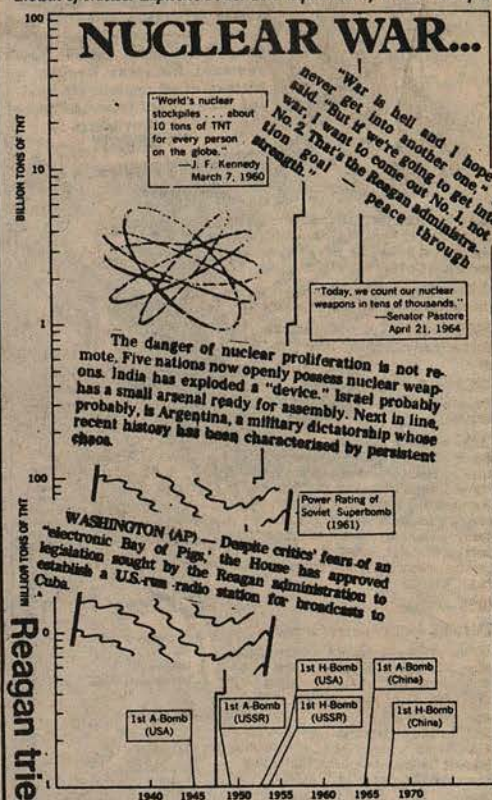
The broad mass of a nation will more easily fall victim to a big lie than a small one.

—Adolf Hitler

The lies and hypocrisy can be laid bare-assed naked under the white heat of the Truth - even the newspapers, no matter how distorted, tell enough of the shocking story for anyone (with a free mind and a little research) to figure out the worst of it. Or have spiked leather blindfolds and earplugs become the new rage?

Recently a local paper carried some perfect examples of the hypocritical contradictions typical of U.S. news coverage. While a front page headline story RIOT POLICE KILL TWO POLES decried the use of force to suppress protests, page three told us that the Guardsmen who killed four protesters at Kent State did the right thing; our protesters were breaking the law, but the Poles were victims of inhumane acts. Reagan uses Poland as an excuse to fight the Soviet gas pipeline, while the murder of U.S. critics is praised for preventing mass rioting and the spread of dissent.

APPENDIX XI Growth of Nuclear Explosive Power TNT Equivalent of World's Stockpile



From grass roots to three-billion pounds of petrochemicals a year. The place: Puerto Rico. The contractor: Bechtel.

For several years, veterans have blamed Agent Orange for a wide variety of ailments - cancers, nerve, liver and kidney disorders, tingling in their fingers, skin conditions, numbness.

Kent State students blamed in riot

COLUMBUS, Ohio (UPI) — The state adjutant general in charge of the Ohio National Guard at the time of the Kent State University shootings said Tuesday the rioting students were to blame for the episode 12 years ago.

Gen. S.T. DeCorso also credited Gov. James A. Rhodes with "courage" in dispatching National Guard troops to the Kent State campus, saying his action "stopped riots across the country."



ROTC training

Pope John Paul II condemned the "hedonistic consumer society" yesterday, calling it a breeding ground for youthful discontent and political terrorism.





Regular Present

CRIME

THE DAMNED

THURSDAY APRIL 21 MARLIN GARDENS 443 BROADWAY

HENNESSEY



FRISCO'S

PUNK

SHERIFF



Sheriff Mike Hennessey is an anomaly. An optimist in an era of cynicism, a person who believes in bringing light to some of the darkest areas of our "civilization," a liberal elected official in a time when, in his own words, "the country is going right wing, where under Reagan it's getting so oppressive that only the rich have advantages." He says, "It's nice to make profits, to have a free enterprise system, but when one result is that you take a whole massive segment of society and tell them 'you aren't worth shit and you aren't going to get shit, so shut up and get out of the way,' well that's horrible, and people aren't going to take that." So why is this man sheriff, and why is he into punk?

MR&R: What did you use to do before you were sheriff of San Francisco?

MIKE: I was a lawyer who did primarily legal assistance in the county jail. I represented people who were sentenced, and helped them with civil problems—divorce, landlord-tenant, jail conditions. I did that for seven years.

MR&R: How old are you now?

MIKE: 34, the youngest sheriff in California. Before that I was in law school, before that college, before that I was a punk in Iowa.

MR&R: What got into your head to run for sheriff?

MIKE: I worked in the jails, and liked being in a position to make some changes and thought that jail—still think jail is—a pretty shitty place, and came to the realization that we're always going to have them, at least in the foreseeable future. If we're going to have them they should be safe—say, that people won't be beaten up or raped there. If possible, we should do some rehabilitating things for people who are there. It's a misused word, but what we try to do is—we have a good education program: we've got 25 people in the county jail getting their G.E.D. (Graduate Equivalency Degree) this year, we have a good arts program—we got a \$35,000 California Arts Council grant, we have an actor from the San Francisco Mime Troup who comes in and teaches communication, we have a pottery kiln, we have a music instructor, a photographer. All these things to some degree are diversions from the boredom of jail, are incentive to get people to cooperate; on another level, which is more difficult to measure, is giving people a sense of accomplishment, something successful they can do. Many people in jails are people who've not been successful for a variety of reasons—obviously they weren't successful crooks or they would not be in jail. But they have been unsuccessful for a lot of reasons, not all their fault—sometimes discrimination, sometimes where they grew up, and their lack of opportunities. Now they're in their 20's and 30's. We want to set up situations in jail that are educational, that will lead people to thinking higher of themselves. And so, I ran for sheriff to do those kinds of things.

MR&R: Is there any way to gauge whether these programs have had an impact on prisoners?

MIKE: On some levels it's easier to gauge success, on others it's almost impossible. In the "jail business," they kind of determine whether you're doing a good job by what we call "negative indicators"—escapes, beatings, suicides, assaults. And in the past 18 months we haven't had a single suicide; typically the jail averages about four a year, we have 1300 people in jail and haven't had any escapes in over a year. We've reduced assaults considerably, only had about two cases of deputies using excessive force in the last year and a half, because I suspend them when they do, and they get the message quickly. So on that level we've done well: on another level, are we changing people's lives? That's harder to know, people don't want to be followed after they get out. So we can only tell in individual cases where people went on to jobs we helped them find, or got into school where we helped clear the red tape for them, or people who got their military discharges upgraded to honorable from dishonorable or general.

MR&R: How did you manage to get elected?

MIKE: First of all, SF does have a tendency to vote liberal; it voted against the death penalty and Prop. 13 when the rest of the state voted for it. Second of all, not too many liberals want to be sheriff. It was foreign to me, being a cop, never mind a top cop. So, I knew jails real well, so I developed some support, had a lot of fund raisers, walked a lot of precincts, etc.

MR&R: How has your election gone over with people within your own department, the local politicians, and the SF police?

MIKE: Within the department, it is going very well. I was initially viewed as the enemy by some. During the campaign a deputy came up to me, I said "Well, what's it look like to you?" And he said, "I've got a choice of voting for a communist or a piece of shit." And I said, "What's it going to be?" He said, "I guess the communist." So I've tried to do a lot of things to allay their fears. If we're gonna have a jail system, it should be a good one; people should be trained properly, which they weren't in the past. We give recognition for the good things they do, not just the negative. I fought for better wages for them.

As far as the political establishment goes, I don't know. When I ran I didn't get any support or endorsements from them. I try to keep on good terms with them, without tying myself to any political faction. And for the SFPD— a lot of them think I'm too liberal to be a cop. The SFPD has a reputation of being heavy-handed, a real hard-nosed operation, and that's pretty much how I view them.

MR&R: You have good relations with the gay community and punks. Why are you interested in those segments of the population that some people view as "anti-social" or "destructive"?

MIKE: I consider myself rebellious. I always felt that there were healthy changes brought about by people who were complaining about the system and then doing something about it— that there is life beyond the middle class. I like eccentric people, people with fresh ideas. And I've always liked rock n roll, its sense of expression and rebellion.

MR&R: How did you get into punk?

MIKE: I read about it, used to listen to KSAN. But the thing that brought it home was the Sex Pistols. I went to see them at Winterland and was blown away by the energy. And there was this great group that opened for them— the Avengers. I've always liked the energy of RnR, every once in a while the energy leaves it, it gets complacent. It wasn't just the Doobie Brothers, Santana, Rolling Stones, or the Who, it was a new sound. And there was an anger there and a sense of expression that was getting lost in mainstream rock. And there was politics involved— the Dils, you would listen to what they sang and say, "Yeah, that's what I think too." You don't hear that in MOR music.

MR&R: You used to go to the Mabuhay?

MIKE: I used to like to go see Crime. They were just outrageous. I saw them break a guitar and just miss Dirk's head one night cause he was trying to get them off stage. I've always liked the Dead Kennedys, partly for their music and the way they perform. When I saw them at the Temple for the first time I was just blown away. And partly cause Jello ran for mayor the same time I ran for Sheriff. There was a candidates' night at Grace Cathedral, and I walked up to him and told him I had a copy of "California Uber Alles." He goes "I bet you're the only one here tonight who does." I used to like Tuxedo Moon too— painted pictures in the mind.

MR&R: What clubs do you go to?

MIKE: I used to always go to the Mabuhay, the Temple, Deaf Club, Clubfoot, Tool and Die, On Broadway, alot.

MR&R: What bands do you like?

MIKE: I like IY, DKs, Red Rockers.

MR&R: How do you like hardcore? You listen to our radio show every week— what do you think?

MIKE: I like some H.C. a lot, and some I don't like a lot. Some is too atonal for me. I like DOA a lot, they are superb. I haven't seen Black Flag, I have their album, a lot of which I like, some of which is too dirge-like. Same way with Flipper. I like watching Flipper, but listening to them is sometimes a chore. But they've got a lot of spirit.

So, a lot I like, a lot I don't. The way your show is split up, I tend to like— I hate to say this to you Tim— Ruth's (Schwartz) selections are the best. Ha Ha.

MR&R: How about 60's stuff?

MIKE: You should play "7" and the Mysterians." I can't find that anywhere.

MR&R: You gonna buy our album?

MIKE: Sure, my contribution is very small, but I try to support the local scene, even though I do like a lot of the English stuff a lot, and some of the more electronic or experimental stuff. But anything I see with Alternative Tentacles, etc. on it I buy. I have the Eastern Front album, Jelly Beans, Deaf Club.

MR&R: You contribute to KPFA too (station that airs Max. R&R Radio), buy our magazine...

MIKE: I guess I'm more than casually involved, but it's hard to keep up with the new music— the bands are up so fast, so I tend to find out about things by listening to your show, or buying fanzines. I used to read "Search and Destroy," or I call Aquarius Records up.

City Hall

MR&R: When you go out of town, you check out the local scenes?

MIKE: Yeah. I recently went to Phoenix and saw Wasted Youth, Jody Foster's Army, and Social Distortion.

MR&R: How did you like JFA?

MIKE: They were really good, the surf punk sound. They were really young!

MR&R: Do you have a nightmare that you'll be at some punk show and the cops will raid the place, and the press will have a field day with you?

MIKE: Well, not really. I'm not doing anything illegal. Although the first time I went to Sound of Music I was a little concerned— you gotta walk by all the vibrator stores just to get there— but once I got in I had a great time. The unfortunate thing is I have the ability to say to myself, "they're not gonna grab me" but the average person stands a chance of being arrested.

MR&R: You recently went on the radio and played records.

MIKE: Yeah, I played some on the second-to-last day at KSFX. I brought in Mutants, Nuns... "media Control", and Avengers "American in Me." That's one of my all time favorite songs.

MR&R: Will this affect your next election?

MIKE: Well, the punk scene in SF is not viewed as an unhealthy scene by the general public. There haven't been any ugly incidents except for Reggie Veggie (wanted for murder charges).

MR&R: What do you think about slam dancing?

MIKE: I tried it. It's kind of like sandlot football.

MR&R: How about stage diving?

MIKE: It's consenting adults, and you take your chances.

MR&R: Consenting kids...

MIKE: Yeah, I'm not young and in shape anymore. I'll admit to being awestruck when the kids backflip off the stage. And more power to Biafra for diving in the crowd. I don't know how he can keep it up. He's gotten hurt before by that broken bottle at the On Broadway, and he must be getting stomped on at the bottom of the pile.

MR&R: Are there any parting words you'd like to leave with us?

MIKE: Shut up and dance. No really, I'd say to retain your rebellious spirit and channel some of your energy into bringing about positive change. It can be done. You can work within the general establishment and still be a punk rocker, and maintain your integrity. And don't be afraid to get involved in politics or community affairs. There's that old saying, that all it takes for the forces of evil to triumph is for a few good men to do nothing, and that goes for women too.

POLICE DEPARTMENT
CITY AND COUNTY OF SAN FRANCISCO
HALL OF JUSTICE
300 BRYANT STREET
SAN FRANCISCO, CALIFORNIA 94102

Central Police Station
January 18, 1979

IN REPLY, PLEASE REFER TO OUR FILE:

Ms. Rosalie Muller Wright
Editor
325 Pacific Avenue
San Francisco, CA 94111

Dear Ms. Muller:

As a working cop in the City who nightly deals with the retrograde dirt balls which populate our streets after sundown, I am frequently subject to criticism. Compliments are seldom. They are so infrequent in fact, that I have begun interpreting innocuous statements as genuine compliments.

You can imagine my delight when I read the article about The Mabuhay Gardens in your January 29 edition. For in that article you describe a "small army of S. F. police which raided the Mabuhay Gardens". That army in fact consisted of three of Central Station's finest: Officer Peter Canaan, Officer Steven Hietler, and myself. For three cops to be described as a small army, certainly lends credence to my contention that our efficiency and effectiveness is beyond that of normal mortals. And I can well appreciate the awe which the raid of December 1 must have struck in the shallow minds of those booger-eating morons who frequent the Mabuhay Gardens, upon seeing twenty-eight of their ilk deposited in my paddywagon.

Sincerely yours,
Sergeant Edward R. Fowlie
Central Police Station

WARNING! THIS LABEL MAY BE HAZARDOUS TO YOUR HEALTH



—BY Ruth Schwartz

Punks are supposed to be working for a better world. Typically, punk bands are anti-authority, -war, -government, -big business, and all the other institutions that make our world...well, imperfect. Some punks even talk about building responsible anarchistic, individualistic systems. So then why would a punk band look for a big record contract?

Since records are costly to put out, distribute, & promote, the usual argument—that front money is essential—is valid; it's not that I don't understand why bands need financial help or want a contract. But is the big record contract really what they're looking for?

What does it cost to put out your own record? Studios vary on production costs. Some bands pay nothing, by doing work around the studio, or by having connections. Others spend millions of dollars putting out an album, like Fleetwood Mac did on their latest. But these cases are the minority. A median-cost production that doesn't take too long shouldn't run more than a few hundred dollars.

Then there are pressing costs which vary according to the quantity pressed. The more records pressed, the less each one costs. If a band presses from 1-2,000 LPs, each one will cost 50-65¢. A single costs a little less than half that. Imagine a major label that presses 100,000 LPs—the cost of each record is dirt cheap.

Next, the jackets. Jacket prices vary according to elaborateness and materials. With a 3-color printing on white stock (no fold-outs or double sleeves), each jacket should average 45¢. In addition, labels will cost 2-3¢ each. Miscellaneous costs include processing, stamping, and shipping.

So, if you press 1-2,000 copies of a record, you shouldn't spend more than \$1.25 a piece. This is an estimate for putting out your own record. If a label does it for you, costs will be less because quantities are, generally, larger. You won't reap the total profit, but then you won't have to put up the costs.

The question of how to put out a record is getting very complicated. There are a lot of record companies. Each runs their business differently, offers different types of contracts and services, and all will tell you that the way they run their business is "the way the music business is". The "music business is like horseracing: make the right bet, multiply that by the marketplace odds, spend as little as possible, and make as much as possible.

There are 3 basic categories of labels: the major labels, labels that call themselves "independent", & labels that call themselves "alternative". Each category is different (though independent and alternative are often-incorrectly-used interchangeably) and I will try to explain why.

First, the majors. The first fallacy about these labels is that they give you money. Sure, they hand you a check, a nice studio, a network of promoters,

distributors, booking agents, and management. But all of this is on loan. Not only do they expect money back, they also expect heavy interest. Whatever front money they offer you to eat, etc. is taken out of your percentage of profit (if you get a percentage). After all, you owe it to them. If your record sells, you might actually see some money. But, rest assured, they will make a lot more than you will ever see.

Of the infinite "deals" record companies make with bands, each is designed to make the band happy, and the company money. Some will offer cash up front for your record, no percentage of profit or sales. Be wary; this arrangement is designed to rip you off. They can never offer as much as they think your record is worth. It looks like a lot of money but it's not. In addition, you will end up having no idea of how much the company makes, because they have no reason to show you their sales figures. You will lose touch with your record.

I should mention mechanical royalties. When you publish a piece of music you are legally entitled to these royalties. They are determined by a formula which considers both the song's length and its sales and are paid by the label. Sometimes this is the only way for a band to see any payment, especially if a record doesn't sell well. A label that doesn't want to pay you mechanical royalties is in the wrong. They should be considered expenses and are your right. Most of the money a label gives you up front comes out of future royalties. Chances are, with a major label, you'll never see that money & will be paying it off forever.

Another common offer from a major is the 12%/88% split. This immediately raises a number of questions. Is your 12% after costs, 12% of the suggested retail price, or 12% of the distribution revenues? Whichever, the fact remains that your 12% will never match their 88% ever after costs. It may seem that the more records the company presses, the smaller their percentage looks on paper, but don't be fooled. The more they press the less their unit cost, and, therefore, the more they make.

Band=12% Label=88%

5000 records cost approx.	\$10,000
Sold at distribution cost	\$3.65=\$18,250
Subtract costs =	\$8,250
Income =	\$ 990.00 \$ 7,260

5000 records cost approx.	\$10,000
Deal based on recommended retail	= \$7.98
Retail sales =	\$39,900
Subtract costs =	\$10,000
Income =	\$4788.00 \$25,112
	(label doesn't make retail price)

Note: These figures are extrapolations. Costs and incomes vary. These are only to show the difference in percent of profit.

Besides the money the major labels offer you, there are other dangers. If your label doesn't make enough money off your record, they may drop you like a hot potato, leaving you with debts and lawyers breathing down your back. They might not go so far as to sue you: a lot of expensive lawyers will tell them it is costlier to sue than to write it off their taxes. Usually they will give you a "second chance", especially since the majors generally give new bands a 2-record contract. Then they'll tell you that your last record was a stiff, and since they aren't in the business of losing money, you'd better make something that will sell. This is where the term "selling out" comes from. The label brings in its band of producers and engineers whose job it is to make hits. And we all know what hits are in this country—shit, pap, and certainly nothing a punk band could possibly do...Yah?

OK, so maybe you already know about major labels. What about the independents and alternatives?

A true alternative label not only produces fresh bands that the majors won't touch, but they also try to create a different relationship with bands. They often offer more equitable contracts, and become involved with the people and the music. Here the band decides how to further its own potential.

Many of the so-called independent labels don't do this. In fact, they often use the same guidelines that the majors have been using to screw over bands for years. They offer similar services, and similar contracts which promise cash up front or a small

percentage of ambiguous profits. I see nothing alternative about these labels.

Many of these independents have become stepping stones to the majors by setting up distribution and production alignments with them. Lately 415, Stiff, IRS, and many others have fallen into step behind the major labels. They get the major (for example, 415 has Columbia/CBS) to cover expenses for manufacturing and services. In return, the major gets the bulk of profit, and that 12%, for example, goes back to the independent who then pays the band. Or maybe the independent gets money up front. Whichever way, the independent gets their cut for doing nothing. They become A&R people (talent scouts) for the major label, seeking out new talent to sponge off. Though these independents aren't direct employees of the majors, their deals look the same, and the quality of their service is deceiving. Not only does the band make even less money because they have to pay the independent, they are, directly or indirectly, making money for a major record company. How can a punk, who opposes the power of multi-million dollar corporations, do this with conscience?

Two companies doing this in the U.S. are Alternative Tentacles and Y America. Each is set up as a middleman who never actually touches the product. Faulty Records, who pattern themselves after major labels, puts out the Alternative Tentacles label and Important puts out Y America. Alternative Tentacles and Y America pay no costs and get a cut of profit for very little work. Why bother? They are better than the independents that align with the majors because they aren't making money for the majors, but their relevance is questionable. Latest word is that Alternative Tentacles plans to begin their own production, thereby becoming their own label.

Many out-of-country labels license records to labels in this country. This allows an import record to come out domestically, and cuts down prices. In my mind, there is a difference between this arrangement and one inside our country with U.S. bands.

There are other kinds of deals going on as well. Distribution deals through companies such as Thunderbolt are popping up. By presenting an attractive and alluring package to bands, usually in the form of instant cash, these companies become yet another middleman between the band, label, and wholesaler, leading to higher record prices.

So, what are the alternatives? Of course a band that puts out its own record is one alternative. They bypass the majors, they only spend what they have, and generally they use the independent distributors (another topic) who, with any luck, will treat them honestly and pay them for records sold. Beyond that they make their own profit.

Also, there are others in the business of making records who are different. These include Subterranean, Thermador, Touch and Go, Dischord, Rough Trade New Alliance (who have just made a distribution deal with Thunderbolt), SST, Modern Method, CIA, and scores of others. They don't necessarily have the capital that the majors do, but they will offer you similar services: manufacturing, production, distribution, promotion, and most of all, a fair deal that won't put you so far into debt you'll never see the light again.



Contracts offered by alternative labels are as varied as those offered by any other type of label. The best deal is the 50/50 split. Costs are met first, and then both the band and the label take half the profit. You both stand to gain or lose equally.

Band=50% Label=50%

5000 records cost approx.	\$10,000	
Sold at distribution cost	\$3.65=\$18,250	
Subtract costs =	\$8,250	
Income =		\$4,125 \$4,125

Another alternative deal which comes out good for everyone is where the label takes 15% off the top, then costs are met, and then the rest of the money goes to the band. This way, once costs are covered, the band stands to make the money they deserve. And by the second pressing—which is cheaper—the band should do very well.

Band Label 15%

5000 records cost approx.	\$10,000	
Sold at distribution cost	\$3.65=\$18,250	
Label Income 15%		\$2,738
Subtract costs =	\$8,250	
Band's Income		\$5,512

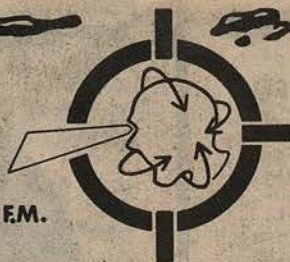
On the same line, there are labels popping up that are licensing labels. Anybody can be a publisher, and if done right it is a very reputable business. There is no overhead, and it's easy to make money. But these new labels are not necessarily publishers; instead they license records to other labels.

Truly alternative labels are important. They are making a gallant move to prove that the music business is whatever you make it. We punks prize ourselves on having set up alternative networks for gigs, fanzines, radio, and information—why not records? There can only be temporary gain from supporting, and making money for, multi-million dollar corporations and those that act like them.

Supporting the alternatives is the only way to effectively change the age-old methods of mediocracy and capitalism. But you have to know a little about what you're doing. You have to know what to ask and who to support. Ask all the questions. Know what you're doing, how to do it, and why.

Ruth Schwartz is a disc jockey and works as a wholesaler for Rough Trade Inc. in San Francisco.

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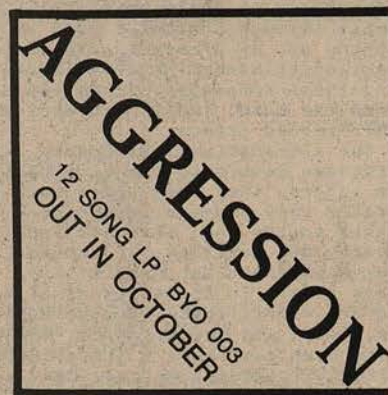
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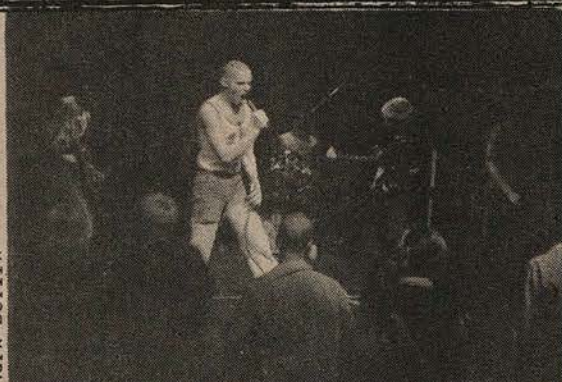


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fang bares

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Mark Berlin



its mind

*Sammy McBride
talks out at
elite club gig*

...before, everybody would stick up for each other and now, everybody's beating each other's ass. Well, that don't make sense to me because I have a lot of other people coming down on me - I don't need another skinhead, another fucking punk kicking my ass, too. I think instead of beating each others ass, maybe we should try to get together.

Another thing I have to say is I've seen some kids around the Bay Area, especially in the East Bay, gang up on other people. You know if you have to fight, if you're gonna fight with somebody, you should at least make it fair. You shouldn't get about 5 people to jump on one person. I've had 10 people jump on me and it ain't no fun; I have scars and that's my tough luck. If you're gonna fight somebody, don't get a bunch of your friends to do it.

Their eyes stare with a demented, diabolical intensity; mouths are simply shallow, gaping slits, with incised teeth.

THE SPIRIT OF THE TZARA LIVES ON!; punk ≈ dada -

I say "Fuck 'em even if they can take a joke!"

trations of midnight: it is ex-
pansive itself over cloudy an-
dence and from the hills where
m of sponges and microscopic

with cruelty into the psychic life
which sees in each step on the
as the continuity of life does not
waves and imperceptible transi-
world which fills the land of
s, of the dead and of emotions
s earth. These are projections
s that dream and talk in their

TRISTAN TZARA

Fig. 3.



signs at it: it is a machine in another
man's words were meant to be a
every thing that is not a
microscopic has a purpose to

with a purpose to be a machine in another
man's words were meant to be a
every thing that is not a
microscopic has a purpose to

TRISTAN TZARA

IMPORTANT—
READ THIS FIRST

Melancholy.

Williams: Whaaat??!
Viking dead were a fire.
Didn't you see "The Vikings"
ugh... it see
...magn... view

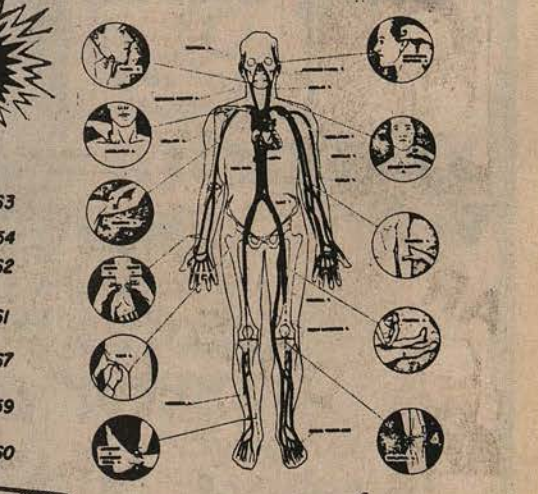
...odd...
...not...
...I'd h...
...pri...
...futu...
...ou come on like gang buster
n' that speculation D—



Dada's Dada. (P.S., this is a review which
appeared at Zurich first in 1916, founded by Tzara, a
Romanian, Arp (an Alsatian German), and Hans
Arp (a German).) Applied to a short-lived move-
ment among writers of French poetry, whose chief
tenet was that the sound of what is written is alone of
importance. Hence Dadaism, the theory or prac-
tice of these writers. See Dadaist, Dadaist et al.
1920. *Athens* 13 Aug. 1917. The movement "Dada"
has its headquarters in Paris, and its principal pro-
ponents are Francis Picabia and Tristan Tzara, neither of whom is
of French nationality. *Id.* Mr. Dada defines Dadaism as
being a "wholeheartedly aesthetic movement, in contra-
distinction to 'impersonal' and 'rational'." *Id.* 1917. *Id.* 1917.
[Guillaume Apollinaire's] most advanced, most nearly da-
daiist poetry. *Id.* *Times* 11 Sept. 1917. *Id.* 1917.
Mr. Dada still believes in his own clarity and humour as
valuable assets in art, a belief which has got him into
serious trouble with the Dadaists. *Id.* *Glasgow Herald*
19 Nov. 1917. It is when we try to give our vague pictures a
coherent form that the true nature of our task begins.
This the Dada doctrine of the nature of art. *Id.* *Glasgow Herald*
19 Nov. 1917.

IS ART A VICTIMLESS CRIME?

The brain of Cuvier, the celebrated naturalist, 64.33
Ruloff, the murderer and linguist, 59.00
Dr. Spurzheim—phrenologist, 55.06
Celebrated philologist, 47.90
Celebrated mineralogist, 43.24
Upholsterer, 40.9



Do you want to hear some history? Swit-
zerland and World War I, Tristan Tzara,
Hugo Ball, Jean Arp? Go to the library,
look it up in the Encyclopedia. No Andy
Warhol or Monte Cazazza or SPK or William
S. Burroughs, but they are not history.

The Man awakes from the knives carving
the skin from his legs. He leaves the
womb of bed. Layers and layers of cloth-
ing. The streets. Oversized, overused,
overpriced genitalia and rectums and
mouths protrude from tightly bound strips
of leather. Hunger and lust extend pro-
toplasmic fingers from junkies, drag-
queens, refugees, mesmerized by the pov-
erty trance. Sheep, pigs and lemmings
with halloween masks parade about in
polyester business suits.

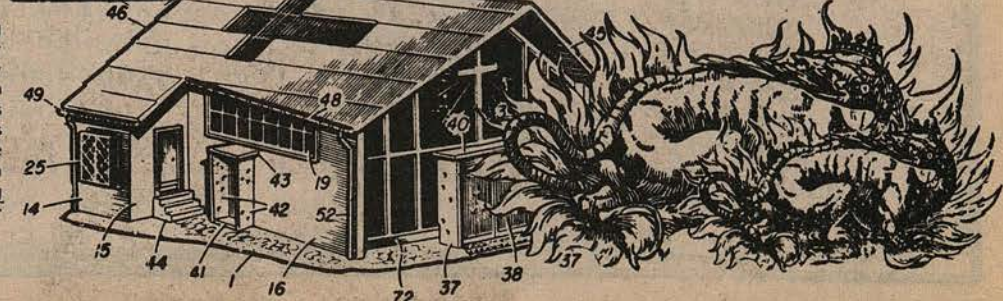
DADA, DADA, daDa, etc. etc. Repeat
without end. All is art, art is all, art
is nothing, anti-art. Paradox and mad-
ness. Dada is French for a wooden horse.
Entropy, the Second Law of Thermodynam-
ics, the heat death of our culture.
"Everyone will be famous for fifteen
minutes."—Andy Warhol. Science and art
and music and metaphysics, all inter-
twined to build the high stone walls of
the maze guiding our society towards
oblivion.

The boss calls The Man to a special
meeting. The gun beats with his heart,
the knife licks his leg. Mongoloids and
idiot-savants await behind the secretary
with the rig in her arm.

Dada is a state of mind, a forcible
rebellion against the mind of a State.
Anarchy and Dada are inseparable, equal
and unequal, yin and yang. A return to
the primordial chaos from destruction
and creation. A jack hammer, a soup can,
a urinal, a wine in the gutter to deface
the walls of society.

The man heads toward the club. Swaying
sex and drugs beneath leather and hair
dye. An ethnic gang accosts him, bigotry
explodes into violence. He calls upon
the unholy names. He shoots and stabs
and disembowels, decapitates. He saves
fingers to summon their souls from the
black and scarlet pits of hell to which
he has damned them. He sings Searching
to Destroy backwards. They know their
fate. "Mother of God!"

"Whore of a dog!"



I said
"Yo' Mama!"
to Dada!
and entered the
Avant-Garden
of Eden.

Cries of vultures. El Topo sees a circular pool filled with blood. On a tall stake* the body of a child is impaled. El Topo continues riding and enters a village street where he sees disemboweled burros, the corpse of an old horse, painted red, and one hundred women dressed in white, immobile as if asleep, raped and murdered. Brides.

PLEASE USE THIS BAG
IN CASE OF ART SICKNESS
WHILE VISITING GALLERIES,
CLOSE BAG WHEN FINISHED
LEAVE IT WITH
GALLERY DIRECTOR.

Dada is the Ain Soph, 00, the boundless Void.

An organized movement? Not without outright oppression, police state. Just a series of coincidences.

Dead children hang from the tree
Mandrake grows below them
Flies feed upon their faces
Truth lurks beneath their feet

Stream of consciousness is a sham.
Bound by the walls of society. Fashion is a sham. Form is Void, form death.

So, this is Maximum Rock and Roll mag. Suggestions for the beginners -movies: El Topo and Holy Mountain by Jodorowsky, Salo, Eraserhead, Xerox Copies, if you can stand Adam Ant. Mad Slasher movies, all perfect for you milk-and-water virgins.

Music: SPK, Throbbing Gristle, PIL, live Flipper (just forget the last gig at the Elite Club). Any good hardcore punk show is great for you milk-and-water types, just ignore the hippies and cockroaches.

Books: William S. Burroughs - Naked Lunch, Nova Express, just about everything he wrote. James Joyce, just don't start with Finnegans Wake. And Anarchy comics has some good references, around the back with those turn-of-the-century style drawings. Anarchism, Dadaism, feminism.

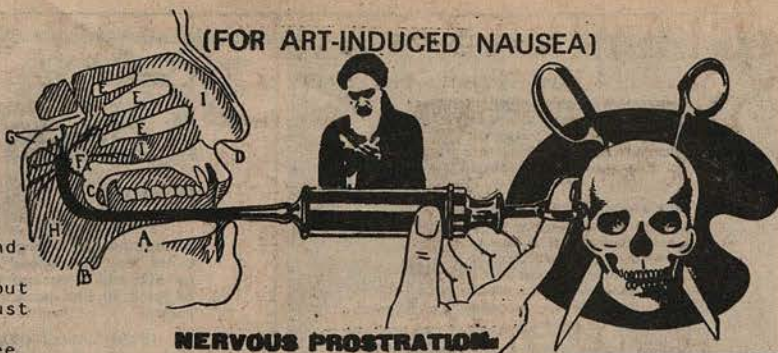
Form is void. History is Bunk. Destiny is damnation. Dada is the flame that destroys fate. The H-Bomb in the timelines. Dada is no future, moment to moment existence. Present tense. I am. No more, no lease.

Don't confuse Dada with surrealism; close but no cigar. Cartoons and commercials are often surreal. Surreality needs a reality to warp. Dada needs no reality. Dada is the antithesis to reality as you know it.

The seekers find the tree
With rotten man fruit
Beneath they find the Truth
And they put their heads
To the gun
Because they lid from the sun

Moscow

Moscow police and KGB agents confiscated an anti-war exhibit by an unofficial peace group yesterday.



NERVOUS PROSTRATION



Fig. 17. - "LITERARY MACHINE."

The Man stood over the woman. His lusts exhausted. Willing rape, pale beside the killing climax. The gun throbbed. Her body opened to welcome the penetrating bullet. Total orgasm in blood. Two more souls for his collection.

The White Christ commits suicide
The White christ commits Genocide
Genocide begets resurrection
Round and round.

"The movement?" you ask again. Dada is the mystic companion to Anarchy. Artistic Yin to the Yang of the cold hard Politik of revolution. Das Kapital, ja? Da! Da! Spirit that moves the bodies of revolution. The soul of counterculture, underground politics. Anarchy will breed other governmentals with their societal asylums without Dada. Dada without Anarchy is the personal toy of the intellectuals and anti-intellectuals. The freedom for the few. Nice, but worthless, then again, dada is probably intrinsically worthless. The walls are not totally broken.

Dada is freedom from mind control. Consider this true to life case: a child, now three or five years old, living in San Jose (or Santa Cruz), born with a cleft face. No eyes, nose, tongue, ears continually filled with was so he is functionally deaf. A mucous membranged hole doubling as food and air hole. He whines with normal vocal chords, he thinks with a physically normal brain. His mind is Dada. Form is void. He knows nothing but shape and texture. All abstractions non-existent, except his own abstractions. Labels never conceived with his brain.

Aye! Aye! Burn civilization to the ground! Like a phoenix it will arise once more without dada. Start it all over again, the same -isms. Educate the masses or kill them, what difference does it make.

"There is no human perspective, the ruins of a gutted planet."

-William S. Burroughs

"Society makes me an idiot."

-Antoin Artaud

dog in the later stage of Hydrophobia.



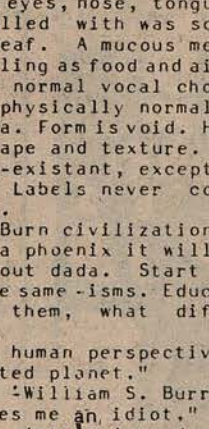
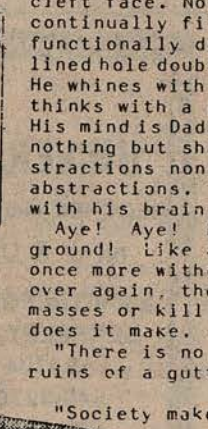
ART



THANK, LAST INTER-
NATIONAL 3F
SICKNESS
FROM JEROD & MARK

SUICIDE MODE D'EMPLOI

histoire, technique, actualité



Jews have long castigated the German people for closing their collective eyes and allowing the Nazi regime to commit genocide and other atrocities in their name. And rightly so, for no one should be absolved after sacrificing their humanity on the altar of mindless nationalism (or any other altar, for that matter). But others should then be entitled to castigate those Jews, both in and outside of Israel, who either proudly support or refuse to speak out against the barbarities perpetrated by the government of Israel in their name, including the supplying of weapons and technical aid to neo-fascist regimes like those in South Africa, Argentina, Guatemala and many other places; the funding of openly fascist paramilitary groups like the Phalangists of Bashir Gemayal (recently "elected" as President of Lebanon under the barrels of Israeli guns); the indiscriminate bombardment of Lebanese and Palestinian civilians in southern Lebanon and West Beirut, which resulted in the deaths of tens of thousands of innocent people; the treatment of the Arabs as *Untermenschen* (sub-humans) in the occupied territories; the wholesale displacement of the Palestinians, etc., etc. People who blindly defend the reactionary policies of the increasingly right-wing Israeli regime are no more enlightened than those who uncritically followed Hitler step-by-step down the road to inhumanity. It's time to stop using past horrors to justify committing present and future horrors.

J. Pale

THIS
PETER 'ABDUL' URBAN
RULES, OK !!!



Arafat setting sail for Greece

Punk rock

Friday, June 19, 1981 Tribune/T

It does not promote racism

By Jeff Bale

I disagree with the opinion expressed in the biased and ill-informed Commentary page article in the May 13 Oakland Tribune/Eastbay TODAY by Maxwell Glen and Cody Shearer, which attempted to link punk rock with the growth of racism.

If the authors' enthusiastic attempt to show that punk music promotes racism, these authors were forced to resort to every discredited technique of pseudo-scholarship and yellow journalism.

They write, "No one is ready to link the racial killings in Atlanta to punk rock music," — no one but those two would even have imagined such a connection.

They include of all sorts of derogatory and irrelevant comments about punk violence and obscenity, "... punk rock music is increasingly causing injury to band members and fans alike." Why no mention of the violence initiated and perpetrated by club bouncers or the much higher levels of violence at heavy metal and country music concerts?

The use of unnamed "authorities" on the subject ("Many critics think that this music has contributed to a resurgence of racism.") is irresponsible.

The presentation of unsupported opinion as fact and associated jumps in logic are numerous ("Rock music has long been accused of causing every evil in youngsters from poor eating habits to epidemics in teen-age pregnancy. It's an understandable assumption."). Is this for real?

On top of all this, the authors cannot even get their basic facts straight — Wendy Williams of the Plasmatics was busted in Wisconsin rather than Ohio and the lyrics to "White Minority" are incorrectly cited.

In addition to their use of spurious journalistic techniques, Glen and Shearer are grossly ignorant of the subject about which they've written. They are unable to distinguish between reactionary Heavy Metal bands like the Dictators (who wrote "Master Race Rock"), punk parody bands like the Plasmatics (the New Wave version of Kiss), and the genuine hardcore punk bands. The latter typically adopt a leftist or anarchist political perspective, both here and elsewhere in the industrialized world.

This radical perspective is manifested in a variety of ways — in the lyrics of innumerable songs which are explicitly anti-capitalist, anti-fascist, anti-establishment, anti-sexist and anti-racist, in the rise of the Rock Against Racism (RAR) movement, which has succeeded in bringing large interracial crowds together to hear punk and reggae groups, and in the willingness of punk bands to play benefits for many progressive causes, e.g., striking mineworkers, the guerrillas in El Salvador, the anti-nuclear movement, RAR, and worldwide human rights.

From my standpoint — and I am a punk who has been involved in this movement for some time — the failure of the authors to mention these facts cannot be ascribed to ignorance alone. Even taking their obvious hostility and contempt for punk music into account ("For the sake of being different, the tired punk rock fad may be preying upon the weaknesses of young America."), it is very clear that the real motive behind the authors' slanted attack was a political one which was intended to serve two insidious purposes.

First, they brand the raucous and potentially revolutionary punk subculture as "reactionary" in order to drive a wedge between punks — many of whom are now non-white — and members of other minority groups who are attempting to challenge this increasingly oppressive and repressive capitalist system.

From the late '70s until now, an era characterized by general political apathy and relative inactivity on the part of the left, punks took the lead in criticizing, parodying, and rejecting the most cherished of Western institutions, values, and cultural norms. If these alienated, predominantly white youths were to unite with disaffected blacks and Latinos, together they could become a serious threat to the status quo. That is why Glen and Shearer, as professional opinion-shapers for the establishment, feel it necessary to discredit punk music and invert its radical message.

Second, by blaming some easily identifiable and misunderstood group for the problem of racism, these authors hope to deflect their readers' attention from the institutionalized racism of the American system which, by creating a climate where overt racism can flourish unhindered, is itself responsible for the failure of minorities to achieve socio-economic equality and a measure of respect.

Impoverished blacks have always known that it is the white ruling class in this country that exploits them and, with the rise of the New Right and its acquisition of key posts in the Reagan administration, this should become more obvious to everyone. The attempted creation of a "punk menace" is laughable in this context.

However, articles such as this are bound to have unfortunate repercussions, which we suspect the authors were fully aware of. On the one hand, after reading them, blacks and Latinos may react with hostility whenever they see punks, and this will certainly be an obstacle to the development of understanding and communication between these groups.

On the other hand, young whites who are already racist will begin identifying with "punk rock" because they think that punks are racist. This trend is already developing — as with any subculture, there exists a small minority of underheads and larger number of confused people — and opinions like Glen and Shearer's will only further encourage the more thoughtless elements.

Jeff Bale is a punk rocker from San Francisco.

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KNOWLEDGE IS POWER

- Jeff Bale

Reviewers:

Jeff Bale (JB)
John Silva (JS)
Steve Spinali (SS)
Tim Yohannan (TY)



REVIEWS -

First off, reviewer (JB) is me, not Jello Biafra, so don't send him your hate mail, OK?

Last time around, I tried to clarify our general review policy and emphasize that we wouldn't mince words when it came to evaluating records, etc. Our primary goal is to provide fans with an annotated "consumer guide" to new releases and other items of interest. The vast majority of our readers seem to support this idea but, as predicted, a few feel we're being unfair and needlessly critical. I'm sorry to hear that, but I wouldn't trust any reviewer who liked or disliked everything, and I do not think you should either.

On a more personal level, I do not attempt to disguise my musical tastes behind a false veneer of objectivity—there is no real objectivity in such questions. But I do make careful efforts to distinguish between the wheat and the chaff in every type of music, whether I like it or not, and I always explain why I reach a certain conclusion. That is the only honest approach to take.

Turning now to specific suggestions, one person implied that I shouldn't be allowed to do so many reviews because I don't like Heavy Metal. Although I make no apologies whatever for detesting the most reactionary, cliché-ridden form of rock in history, I've gladly enlisted the aid of other reviewers with integrity and critical faculties. Unfortunately for Mr. G.C., none of them like HM either, but they will at least bring a broader perspective to this section of the mag.

Another individual suggested that we list the price along with the address of new releases. We'd like to but usually we don't even know how much the groups or labels want to charge for mail order. Bands that send us things should cite a price but, in the meantime, I'd suggest that prospective purchasers send a SASE and \$2.75 for domestic 7", \$3 for UK 7", and \$3.50 for "other" 7". 12" prices really vary, but \$10 should cover the price of most LPs and \$6 the price of most 12" EPs.

Finally, let's note some typographical errors from last issue's column:

CRAP DETECTORS - add "garage punk to ga-rage rock to garage reggae."
MISUNDERSTOOD - add "showcases their ev-olution from a raw blues band with punk overtones (side 2) to a powerful..."
SEDITIONARIES - change "shock-humor-punk" to "shock-horror-punk"
BOSTON, NOT L.A. - change "combine original lyrics" to "combine original music"
EXPLOITED 45 - add "contain the best song they've ever written."
(JB) wrote the unbylined RUDIMENTARY PENI review.

Last but certainly not least, if you want your stuff reviewed, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, BOX 22571, CARMEL, CA 93923. If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM, BOX 288, BERKELEY, CA 94701.



AGENT ORANGE - "Breakdown" EP

Mostly stuff you could find on other 45's or compilations, but nice to have with the 12" sound quality. Title track is the only cut with vocals and is more contemporary; other three cuts—"Mr Moto," "Pipeline," and "Misery-lou" are Surf City Specials. (TY)
(Posh Boy-P.O.B. 38861-LA, CA 90038)

THE BANGS - "Getting Out of Hand/Call on Me"

It could be the best girl group to come along since the SHANGRI-LAS. "Getting Out of Hand" is the standout cut with great vocals and sparse garage instrumentation. Sounds like everything you thought that "other" LA band was going to but didn't. (JS)
(Downkiddie Records, no address given)

BEASTIE BOYS - "Polly Wog Stew" EP

Thrash garage punk with amazingly snotty vocals. The instrumental raunch perfectly complements the singer, who sounds like he's right on the edge of sanity. You'll be singing the chorus to "Beastie Boys" for days after hearing it, and the psychedelic ("Jimi") and country ("Michelle's Farm") satires are really silly. The best of the new crop from New York (JB)

(Rat Cage-307 E. 9th St.-NYC, NY 10003)

BOMB SQUAD - "Tomorrow the World Ends" EP

A new punk EP with a sound reminiscent of some of DOA's earlier material. The production is real basic and the songs grow on you with repeated listenings, but the overall delivery is too restrained for the angry anti-fascist lyrics on songs like "U.S. Police State". Enjoyable but not earth-shattering. (JB)
(Bouncing Baby-2959 Lathan Dr.-Dallas, TX 75229)

CHANNEL 3 - Fear of Life LP

A dozen songs—highly produced punk with pop overtones. Not as frantic as their first EP, (two songs are repeats). Southern California suburban angst. (TY)
(Poshboy)

CONFLICT - "America's Right" cassette EP

7-song tape for a mere \$2.50 from this Arizona H.C outfit. Female vocals fronting some really ripping music that doesn't let up at all. Great value. (TY)
(K.A.-3033 E. 6th, Apt. B-2-Tucson, AZ 85716)

JEFF DAHL - "Power Trip" EP

Rock and roll retard JEFF DAHL is at it again! The guy may be a jerk, but it's hard to fault this nifty garage punk record. "Power Trip" is older style gutter rock, while the others are real fast punk blasts in the recent ANGRY SAMOANS vein. In fact, I'll bet anything it is the SAMOANS backing him up here. (JB)
(Mystic-6277 Selma-Hollywood, CA)

CRUCIAL TRUTH - "Darkened Days" EP

A split package from these transplanted Floridians—two metallic rock songs and two thrashers. Although the vocals on the former pair remind one of the late Jim Morrison, the real strength of this EP lies in the others. "Male Domination" is a particularly outstanding cut, with its adrenaline kick and vicious anti-chauvinist lyrics. (JB)
(Rat Cage-307 E. 9th St.-NYC, NY 10003)

DEAD KENNEDYS - "Bleed for Me/Life Sentence" 12" 45

A-side is very reminiscent of the earlier DK's sound-words you can hear, slower but extremely powerful and clear instrumentation. B-side is more thrashed out, and again very strong production. The excitement generated by them at live shows comes across on both cuts. Great graphics too. Should be out domestically on Faulty. (TY) (Alternative Tentacles-49/53 Kensington Gardens Sq.-London W2)



DIE KREUZEN - "Sick People" cassette EP

Wisconsin thrash punk with more structural complexity than usual. Choppy rhythms, fluid guitarwork, and spastic vocals are the distinguishing characteristics here. DIE KREUZEN (formerly the STELLAS) provide further proof that the Midwest is no longer slumbering, so give them a listen. (JB)

(\$2.75 to 634 Wisconsin - Milwaukee, WI 53203)

DREAM SYNDICATE - EP

What more can be said about this record that hasn't already been said? The power contained in this record is awesome. Guitar distortion and feedback, along with great songs, make this one of the best discs of '82. Reviewers have said it sounds like the VELVET UNDERGROUND, but your best bet is to listen for yourself. Watch for new LP soon. (JS) (Downthere Records-11028 Sunset Blvd.-L.A., CA 90040)

EJECTORS - "Hydro-Head/Little Johnny"

Texas garage punk. "Hydro-Head" is sort of slow with a memorable chorus and one of the worst guitar solos I've ever heard; "Johnny" is a much faster and punkier song with a basic rock and roll bridge. Fun stuff. (JB) (VVV-3906 Cedar Springs-Dallas, TX 75219)

FAITH AND VOID - LP

Two distinct bands share this wax. VOID has all the intensity one expects from a Dischord D.C. band. Some ferocious attacks and at other times sounds like SOA meets LED ZEPPELIN. FAITH is more standard-type of thrash, meat and potatoes 80's punk. Buy or die! (TY) (Dischord-3819 Beecher St.-N.W.-Wash., D.C. 20007)

FALSE PROPHETS - "Good Clean Fun/The Functional Song"

Hard-edged experimental punk with alot of intelligence, the second release from this New York crew. Vocalist Stephan Ielpi is one of those rare individuals who doesn't allow himself to be restricted by conventions, punk or otherwise, and it shows in the grooves. "Fun" is loud, fast, catchy, and highly critical of ignorance and violence; "Functional" is slower and filled with romantic bitterness. Strongly recommended. (JB) (Worn Out Brothers, distributed by Rough Trade)

G.G. ALLIN - "You Hate Me and I Hate You" EP

The undisputed king of New Hampshire raunch rock returns with yet another trashy garage offering. G.G. may be predictable in his excesses, but when the results are this loud and absurd, it's OK with me. This type of bone-crunching guitar-heavy stuff is as American as mouldy apple pie, but don't expect the Reaganoids to invite G.G. to perform at the White House. (JB) (Orange-639 Broadway #902-NYC, NY 10012)

HYPNOTICS - Indoor Fiends LP

A hot garage punk album by a hitherto unknown bunch of nerds. Their up tempo sound, which is driven by two or three guitars and a synthesizer wall-of-sound à la METAL URBAINE, is extremely dense and chunky. The lyrics are satirical and usually funny, though some songs ("Nazi Schnotzy") go too far and make them sound like insensitive geeks. The final verdict? Entertaining as hell! (JB) (Enigma-PO Box 2896-Torrance, CA 90509)

LEGAL WEAPON - Death of Innocence LP

This well-rounded debut album by L.A.'s LEGAL WEAPON presents a solid collection of hard rock numbers in the same general style as 45GRAVE, but without the satanic overtones. Compositions like the kinetic rocker "Dad's Gone Mad" utilize Kay Arthur's rather plaintive voice to good advantage, even though the highlight of Death of Innocence is probably the haunting "Wanna Be"--a ballad. This album definitely grows on you. (SS)

LEOPARD SOCIETY - "Screaming/Naja-Naja"

Bass- and drum-heavy post-punk from the state of New York. "Screaming" has a basic rock and roll-rockabilly influence, while "Naja" is a pulsating quasi-psychedelic chant. I'm surprised this band hasn't received more attention. (JB) (Sacred Lance-Box 7166-Albany, NY 12224)

L-SEVEN - "Insanity" EP

The first release on a Touch and Go subsidiary label (Special Forces) that apparently will not be restricted to hardcore punk. Detroit's L-SEVEN have a unique neo-psychedelic sound that features an exceptionally fluid, almost jazzy, guitar style. It works especially well on "Clear Visions," which begins with an annoying sort of art damage before kicking into high gear. Interesting. (JB) (Touch and Go-PO Box 26203-Lansing, MI 48909)

MENTALLY ILL - "American Dream/Soldier 19"

Nowhere as garagey and psychotic as their first EP nor as arty as their cassette in a can. Highly produced with background soundtrack, raw guitar, catchy rhythms. (TY) (Autistic-26 Greenbriar-Deerfield, IL 60015)

MINUTEMEN - "Bean Spill" EP

Another great from this L.A. band. Back with five brand new tracks, the MINUTEMEN's blend of jazz, punk and junk just can't be beat. Best cut is "If Reagan Played Disco". (You can't disco in jackboots). (JS) (Thermidor Records-912 Bancroft Way-Berkeley, CA 94710)

MOFONGO - "El Salvador" EP

The two songs on the B-side didn't do much for me, but the A-side by this NY group is pretty neat. Slow-ish post-punk, off-beat production, anthemic vocals, a Chris Stamey production. (TY) (Rough Trade-137 Blenheim Crescent-London W11 ZEQUK)

NIHILISTICS - "After Death" EP

Ultra-primitive thrash from New York. Lyrically, the NIHILISTICS live up to their name, but the instrumentation sounds like a runaway vacuum cleaner and can be strongly recommended for that reason. This record is guaranteed to make musicologists puke, which increases its value substantially. (JB)

(Visionary-1734 DeSalle Place-North Merrick, NJ 11566)

NO CRISIS - "She's Into the Scene" 12" EP

The kind of quintessential California beach punk that usually appears on Poshboy's label. The songs here range from slower pop-oriented numbers ("Scene") to fast bursts of punk, but all of them have enough strong hooks to accomodate a large wardrobe. Cool music for a hot summer. (JB)

(Ultra-Mega, dist. by Thunderbolt-P.O.B. 419-Redondo Beach, CA 90277)

PLASTICLAND - "The Mushroom Hill/Colour Appreciation"

Third release from this Milwaukee band on their own label. "Mushroom Hill", while not as strong as their first 45, it's a good 60's psychedelia-inspired tune with great guitar feedback. Live, it's probably awesome. Look for it. (JS) (Scadillac Records, no address given)

How on earth
did she lose all
that weight so
fast?

THE RAIN PARADE - "What She's Done to Your Mind/
Kaleidoscope"

First release from the L.A. band shows 5-D Byrds influence on both sides. "What She's..." has a great 12-string sound with good vocals, while "Kaleidoscope" is slower with a guitar and keyboards sound that's mesmerizing. Tim says it's so good you'll flashback. (JS)
(Llama Records, no address listed)

RED CROSS - Born Innocent LP

An amazing amalgam of 60's punk and the infamous Johnny Thunders-HEARTBREAKERS school of dirty guitar sleaze. Distorted axes, humorous, socially unredeeming lyrics, and a remarkably trashy aesthetic make it difficult to relate this current incarnation of RED CROSS to the band that was once famous for quintessential teeny punk anthems. But if you probe beneath the new gutter exterior, you'll find these teenage sensibilities filtered through the same warped southern California prism. With instant classics like "Linda Blair" and "Kill Someone You Hate", this album has got to be bitchin'. Grab your wide bellbottoms and cop this sucker. (JB)
(Smoke 7-7230 DeSoto Ave #104-Comoga Park, CA 91303)

REPLACEMENTS - "Stink" 12"EP

The third release from a truly inspired Minneapolis band. The REPLACEMENTS have managed to assimilate the best elements of rock and roll from all eras and fuse them into one high-velocity package. This EP contains real fast, raw garage music, and the wild recording has even more power than their great LP. "White and Lazy" sounds like CAPTAIN BEEFHEART, so this package is a must. (JB)
(Twin/Tone-445 Oliver Ave. South-Minneapolis, MN 55405)

THE SALVATION ARMY - LP

This is the one that everyone (at least that I know) was waiting for, and it certainly wasn't a disappointment. All the great 60's riffs you want to see recycled, done up with enough modern sensibilities to not render it dated. "Going Home" and "She Turns to Flowers" seem to be favorites, but its one of those records you have to experience yourself. (JS)
(Frontier Records-PO Box 22-Sun Valley, CA 91352)

7 SECONDS - "Skins, Brains, and Guts" EP

Great songs, great band, great people! 7 SECONDS were almost singlehandedly responsible for creating the enthusiastic, intelligent Reno hardcore scene, and that same enthusiasm and intelligence are the hallmarks of their primitively-produced debut EP. Most of the tracks are speedy thrashers propelled by soccer choruses and an exceptionally trebly guitar, though a couple ("Racism Sucks", "We're Gonna Fight") have a slower Oi-type sound. "Anti-Klan" is destined to become one of the great punk anthems of the 80's. Buy this one. (JB)
(Alternative Tentacles; for info write Vicious Scam-2302 Patton Drive-Reno, NV 89512)

SIN 34 - "Die Laughing" EP

Really good new LA band. Stop and Go thrash style. Great to see a female singer- they used to be real common before macho goons took over. Anyway, a refreshing 5-song debut with strong, intelligent lyrics. (TY)
(Spinhead-2265 Westwood Blvd., Ste #541-LA, CA 90064)

SINS - "Mood Music" EP

Sleazy garage punk from San Berdoo. This is the kind of band that seems to thrive in America's non-cosmopolitan hinterlands, and it has a kind of basic honesty that is often lacking in musical centers like LA, NYC, and San Francisco. Lead guitars flail away in a mid-to fast-tempo format, and the lyrics have an untutored quality without sounding stupid. Pick it up. (JB)
(Black Noise-c/o Chris Leroy-1088 E. Pumalo St., Suite A-San Bernadino, CA 92404)

SOCIAL UNREST - "Rat in a Maze" 12"EP

SOCIAL UNREST has been one of my favorite Bay Area bands since they formed, and this EP reveals why. The mix is a bit too piercing on the high end, but the songs are fast, tight, catchy, two guitars loud, and lyrically sound. I personally prefer the older straightforward wham-bams ("Mental Breakdown", "General Enemy") to their more recent slow-fast numbers, but all the material packs a wallop. (JB)
(Libertine-4126 Opal St. #7-Oakland, CA 94609)

SOLDIERS OF FORTUNE - "No Wimps or Posers (It's the American Way)" 12" EP

Variety pack of styles- 1 thrasher, 2 DK's type songs, 1 powerchord rockabilly, 1 new wave-ish. Mostly political themes. (TY)
(Slow Death Records-35 Executive Way-Rohnert Park, CA 94928)



TOT ROCKET AND THE TWINS - "Security Risk" EP

Basic garage rock with some punk influences seemingly gleaned from the CLASH's Give 'Em Enough Rope period. Music of this type normally doesn't have politicized lyrics, but to their credit the TWINS are exceptions in this regard. Low marks for musical originality, high marks for persistence and a sharp tongue. (JB)
(PO Box 3483-Grand Central Station-NYC, NY 10163)

TOXIN III - "Peer Pressure" EP

Brave lads these, hailing from the heart of klan kountry- Crowley, Louisiana. Real garagy punk, great lyrics, different sound. Front cover has a rebel flag twisted into a swastika, which says it all. (TY)
(Vinyl Solution-4304 James Drive-New Orleans, LA 70003)

UNDEAD - "Nine Toes Late" EP

The best release on the Stiff label in quite a while (except maybe for DAMNED reissues). When you graft an appealing instrumental sloppiness and beligerent New York vocals onto an irresistible base of pop melodies and punky guitars, you end up with this boisterous debut from the UNDEAD. Definitely worth the wait. (JB)
(Stiff-5 Crosby St.-NYC, NY 10013)

THE WRECKS - "Teenage Jive" cassette EP

You probably won't be able to get this garage-punk gem anymore, but suffice to say that this nine-song cassette album is both funny and wise--with lots of hardcore thrills mixed in. Even though the WRECKS are no longer with us (sigh), songs like "Couldn't Believe It" will live on in the annals of punk history. Mark my words. (SS)
(Wrecks-out of print)

YOUTH BRIGADE - Sound & Fury LP

Great, great BYO follow-up release to their sampler lp-thrash with hooks and melodies, plus lyrics urging action, unity and spirit. Influenced by Oi, Dischord bands, SOCIAL DISTORTION, 7 SECONDS, but ultimately this is LA not DC. (TY)
(Better Youth Organization-P.O.B. 67A64-LA, CA 90067)

VARIOUS ARTISTS - American Youth Report: Part One LP

A really strong compilation of old and new LA punk bands. Some of the material is unreleased, but even the stuff that appears elsewhere sounds much better on this LP than it did on the originals. The remixing is that outstanding. It's really hard to pick the cream of this crop, but I favor the high-powered thrash of MODERN WARFARE, MIA, and LOST CAUSE. If this is the first volume in a series, its successors should also be killers. (JB)
(Invasion-c/o Thunderbolt-PO Box 419-Redondo Beach, CA 90277)



VARIOUS ARTISTS - Eastern Front LP

A nice concept almost ruined by disorganization. Meant to be an aural chronicle of an outdoor punk fest held in Berkeley in the summer of '81, this LP unfortunately reflects many of the event's shortcomings. There's no list of songs on the cover, no sheet or booklet with info on the bands, and, worst of all, the original recording speed was way too slow. I don't know whether the generator used to record the bands kept frying out or what, but I do know that all the singers have been miraculously transformed into slow-motion basses and all the groups sound embarrassingly out of tune. No one gets away unscathed, but noisy thrashers WAR ZONE are really hurt, having lost velocity and been censored (an anti-Bill Graham rap before "Marriage of Convenience" is missing). Fortunately the punk (DOA, TSOL, LEWD WAR ZONE, FLIPPER) and post-punk sides (OFFS, WOUNDS TANKS, TOILING MIDGETS) have been segregated, but on the whole this LP proves that good intentions alone do not a good album make. (JB)
(I.C.I.-1765 North Hollywood-Hollywood, CA 90028)

VARIOUS ARTISTS - Last Rites for Genocide and MIA LP

Here is one record that forces me to wax philosophical. If ever a release reflected the vin and yang of the punk scene, this is it. In one corner is MIA, a band originally from Las Vegas, the champions of punk's positive side. They've managed to fuse a super tight thrash sound with enlightened attitudes. "I Hate Hippies" is obviously meant as a satire with a moral- and the results are absolutely stunning. In the other corner is New Jersey's GENOCIDE, who exhibit all the mindlessness attributed to "punks" by straight society. A dirty, metallic guitar and some catchy tunes can't disguise their blatantly sexist ("Period", "Teenage Girls"), reactionary messages. I only hope MIA doesn't suffer too much from guilt by association. (JB)
(Smoke 7-7230 DeSoto Ave #4-Conoga Park, CA 91303)

VARIOUS ARTISTS - Life is Ugly so Why Not Kill Yourself? LP

Another great compilation out of Los Angeles. Side one brings us the hard-edged side of some current So. Cal. bands, with RED CROSS and the DESCENDENTS leading the way. Side two has a lot of different styles with new tracks by the MINUTEMEN, 100 FLOWERS, SACC-HARINE TRUST, PLEIBS, and an old URINALS gem dug out of the vaults, a track that makes Jumpin' Jeff shed a tear for the old band. This is one to pick up. (JS)
(New Underground Records-4305 W. 153rd St-Lawndale, CA 90560)

VARIOUS ARTISTS - Sub Pop 5 cassette LP

Sub Pop is an innovative little magazine that deals intelligently with alternative American music, sort of a pint-sized version of its cousin OP. In place of the usual eclectic printed 'zine comes this equally eclectic aural 'zine. The variety of musical styles covered, in one sense a strength, also ensures that few will appreciate the entire LP. I love the 60's garage punk of Wichita's EMBARRASSMENT, the innovative guitar pop of DC's NURSES, the powerful instrumental by Seattle's PELL MELL, and DOUG KAHN's nastily edited version of a Reagan interview. The rest ranges from good post-punk, pop, and psychedelic to unlistenable art damage, but those interested in the best of the non-punk underground should look no further. (JB)
(Sub Pop-Lost Music Network-PO Box 2391-Olympia, WA 98507)

VARIOUS ARTISTS - Unsafe at Any Speed EP

Follow-up to THIS IS BOSTON, NOT LA LP. More great raves from JERRY'S KIDS, GANG GREEN, & F.U.'s and some slower material by GROINIDS, PROLETERIAT (Great put-down of Reagan called "Voodoo Economics") and the FREEZE's classic "Refrigerator Heaven" that schizophrenically jumps from slow 70's rock to thrash. (TY)
(Modern Method Records - 268 Newbury St. Boston MA 02116)

VARIOUS ARTISTS - New York Thrash cassette LP

A good but somewhat disappointing sampler of New York punk bands. The main problem is that the compiler--Tim Sommer?--didn't always use enough discrimination in selecting bands or songs. Especially impressive are KRAUT's piston-driven punk, the BEASTIE BOYS' primitive thrash, and intense experimental punk by both the FALSE PROPHETS and the long-defunct MAD; one should also note ADRENALINE OD's ultrafast funnypunk and the female-led noise of EVEN WORSE. Most of the other groups should already be familiar (BAD BRAINS, UNDEAD, HEART ATTACK, NIHILISTICS), but there's no excuse for including macho MISFITS-clones like the FIENDS and leaving the great REAGAN YOUTH off this compilation. A lot of the material here is available elsewhere, but ROIR has provided a service by reissuing some hard-to-find and out-of-print items. (JB)

(ROIR - 611 Broadway, #214 - NYC, NY 10012)

ACTION PACT - "Suicide Bag" EP

More medium-paced songs with double-tracked female vocals. Good production, but not real exciting. (TY)
(Fallout - c/o Jungle 24 Gaskin St. London NI)

ADICTS - "Viva la Revolution" EP

The three supremely infectious pop-punk compositions on this EP are matched, unfortunately, by rather generic themes of teenage rebellion. "Steamroller" and "Numbers" ripple with fast melodies and enormously clever lyrics, and undoubtedly, "Viva la Revolution" could have been a classic if only they hadn't run the chorus into the ground. Very entertaining, but not very important. (SS)
(Fallout Records)

AMEBIX - "Who's the Enemy" EP

Four songs - one hardcore shorty and three more post-punky sounds, none of which are lightweight at all. Very raw, choppy guitars, raspy vocals; slightly dissonant. Along with CHAOTIC DISCHORD, one of the few new U.K. bands to break the mold. (TY)
(SPL - No address.)



ANTI-PASTI - Caution in the Wind LP

Definitely not as gritty and hardcore as ANTI-PASTI's first album, Caution in the Wind opts for a greater emphasis on melody in the mid- to fast-tempo compositions. This "classical punk" sound adds a new dimension of distinctiveness to the songwriting (especially in standout tracks like "Get Out Now" and "Mr. Mystery"), even if it does occasionally wimpify some of ANTI-PASTI's best songs. Entertaining, but not particularly energizing. (SS)
(Rondelet Records)

BARRACUDAS - "Surfer Joe" EP

A new release of old stuff by this English band on an American label. Two tracks are from the debut LP Drop Out with Barracudas, but the best songs are previously unreleased trashings of the WE 5's "You Were on my Mind" and the SAFARI's "Surfer Joe". The guitars and vocals are out of tune and the playing is sloppy. A must. (JS)
(Vox Records-2702 San Fernando Rd.-L.A., CA 90065)



BLITZ - "Warriors/Youth"

What Has Happened?

BLITZ limps into their third single with two Oi anthems of only passing musical interest, especially in comparison with their past triumphs. Predictably, "Youth" whips through the familiar turf of teenage rebellion, but "Warriors" remains the far more disturbing of the two cuts; it lyrics, surprisingly, almost condone British gang warfare. Avoid. (SS)
(No Future)

CHAOTIC DISCHORD - "Fuck the World" EP

CHAOTIC D. have fortunately stepped into the vacuum created by the demise of DISORDER, thereby showing that the English are capable of producing first-class thrash punk if they decide to. All these tracks are monstrously raw, and "Sold Out to the G.P.O." may even be too fast. (JB)
(Riot City, distributed by Rough Trade)

CHELSEA - Evacuate LP

CHELSEA finds the groove with an upbeat collection of melodic 1977-style punk anthems. Often inconsistent in the past, CHELSEA's latest lineup orchestrates classics like "Cover Up", "War Across the Nation", and the incredible "Evacuate" with flair and authority. Best of all, the band fuels their political sentiments with a higher level of literacy than most rock outfits can muster. There is only one bad song in the bunch. Snap this record up. (SS)
(Step Forward Records)

CHAOS U.K. - "Loud, Political, and Uncompromising" EP

The incessant, no holds barred thrash on this EP surpasses on all counts CHAOS U.K.'s serviceable debut, "Burning Britain", with a strong combination of intense vocals and a blistering guitar sound. All three songs set fairly high standards of quality, but fans of the VARUKERS should take special note of the vitriolic rocker, "No Security". This is loud, political and uncompromising. (SS)
(Riot City)

CHRON GEN - Chronic Generation LP

CHRON GEN's debut album derives most of its influences from Chelsea circa '78, though without as many of the catchy melodies to depend on. Originals like "Reality", "Chronic Generation", and "Mindless" are the class offerings here, but it's odd that all of these appear on past singles. Nonetheless, the bonus free live EP is excellent, hinting at the excitement of their tight, powerful live performances. (SS)
(Secret Records)

CLOCKWORK CRIMINALS - "Young and Bold" EP

This is fast, quasi-experimental punk with incredibly out-of-tune guitars which are bound to annoy the feeble-minded. The C. CRIMINALS transcend all Britpunk cliches and come up with a truly original sound. Hooray! (JB)
(Ace, distributed by Rough Trade)

CRASS - Christ the Album Double LP

Two albums, one poster, and a splendid 28 page large format booklet (all in a sleek boxed set) seems all too much to digest -- especially from England's most astute punk outfit, CRASS. The studio LP, ranging from unrestrained thrash to sophisticated post-punk, contains some of CRASS' most astonishing compositions to date; especially exciting are "The Great Working Class Ripoff" and "Tribal Rival", two impassioned attacks on Oi violence, and the superbly written "Reality Whitewash" which exposes vicious sex stereotypes and roles. In addition to a delightful live LP, Penny Rimbaud's extensive article in the booklet provides an historical background for CRASS that's spellbinding, perceptive, and lyrical. This release is incredibly mandatory. (SS)
(Crass Records)

True Cause of Man's Problems

CONFLICT - "The House That Man Built" EP

Of the four tracks on this record, "Wargames" blazes through familiar hardcore territory, anti-war protest, with economy and splendid production values, while "I've Had Enough" connects with a poppier approach. The other two numbers, more workmanlike and less inspired, still hold enough requisite punk energy to be recommended. A fine debut. (SS)
(Crass Records)

CRAVATS - "Rub Me Out/When Will We Fall."

After two disappointing singles, THE CRAVATS almost return to their true 1980 form with a pair of mid-tempo, post-punk offerings. While "Rub Me Out" opts for a more hypnotic effect, the real stuff appears on the flip, with its spooky changes of mood and entertaining sax work. Quirky, inventive, and original, this single also has the most hilarious lyric sheet I've ever seen. (SS)
(Crass Records)

CURRENT OBSESSIONS EP

Don't ask me how an unknown band from Wales emerges with a winner like this. Songs like "Woe-Man" succeed modestly in a slow, atmospheric vein, while "Fish" and "Faceless Rite", mining the genre of light pop, deliver totally original melodies with complete finesse. I especially enjoyed Debbie's unpretentious, non-chalant vocals, though the novel use of woodwinds was probably the deciding factor on this EP. (SS)
(Bland Records, c/o Debbie, 22 Lochaber St.-Roath Cardiff, Wales)

DISRUPTERS - "Shelters for the Rich" EP

OK, medium-tempo songs, a bit repetitious, but great lyrics. (TY)
(Radical Change - c/o Backs - 3 Swan Lake Norwich)

DRONGOS FOR EUROPE - "Death's a Career" EP

Despite a rather dreary B-side, DRONGOS FOR EUROPE injects genuine passion into the anthem like "Death's a Career", an angry tirade against military conscription. True, war is a rather easy subject to rebel against, but the message is important -- even if this sub-genre needs more particular targets (take your pick) in the future. (SS)
(Tempest/Inferno Records)

EJECTED - "Have you Got 10p?" EP

Nothing special, not bad either. Basic '77-style punk. (TY)
(Riot City.)

G.B.H. - "Sick Boy" EP

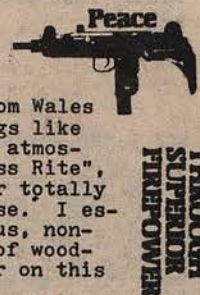
Judged in comparison to their first two records, this latest EP by G.B.H. is bound to register as a major letdown. Yet, in its own frantic, trashy way, songs like the rather hilarious "Sick Boy", as well as the more serious compositions on the flip, grab your emotions by virtue of their sheer vigor and enthusiasm. While by no means a great record, this EP remains undeniably effective in its modest way. (SS)
(Clay Records)

ICON A.D. - "Don't Feed Us Shit" EP

VICE SQUADish -- 3 medium-paced songs, 1 fast'un. Got the picture? (TY)
(Radical Change)

LUNATIC FRINGE - "Who's in Control?" EP

Generic English punk, but compared to 97% of what is released in the world these days, it's o.k. Everything is relative, right? (TY)
(Resurrection - 38 Tudor Rd. - Hanham, Bristol)



LURKERS - "This Dirty Town/Wolf at the Door"

They're back? Yes, but with a new vocalist, and two incompetently written and edited '77-genre punk rock-outs. While I admired the hard guitar sound, the songs here (especially "Wolf...") go on far too long, and with surprisingly primitive production to boot. Was this the same outfit who did "Freak Show" and "Last Guitar in Town"? The old LURKERS are nowhere in sight. (SS) (Clay Records)

MAU MAUS - "Society's Rejects" EP

Eight songs that combine Oi choruses and DISCHARGE-like lead vocals and guitars with a really fast paced tempo. Songs are short and sweet. Good first effort. Not to be confused with LA's infamous MAU MAUS. (TY) (Pax - no address)

MAYHEM - "Gentle Murder" EP

Excellent four-song effort, great, powerful sound, fast paced, what punk is all about. Get it! (TY) (Riot City)



MOB - "No Doves Fly Here/I hear You Laughing"

The anti-war sentiments of this single are related with a good feeling for concise, compelling verbal imagery; too bad this effort veers into non-descript pop, especially on the flipside. While a song like "No Doves . . ." would have been right at home on the Wargasm compilation, its subject matter has been done more powerfully, lyrically, and eloquently elsewhere. Disappointing. (SS) (Crass Records)

NEWTOWN NEUROTICS - "Kick Out the Tories/Mindless Violence"

After a two or more year vinyl hiatus, the NEUROTICS are back with a stirring critique of both the reactionary Thatcherites ("Tories") and assorted violent headcases. They've abandoned their earlier garage quality in favor of a more melodic, well-produced sound, but without completely sacrificing their appeal. (JB) (No Wonder, distributed by Rough Trade)

ONE WAY SYSTEM - "Give us a Future/Just Another Hero"

After their first dismal 45, I'm amazed to report that ONE WAY SYSTEM's new release features great Oi music. The excellent production highlights their soccer chanting and twin-guitar powered songs, one fast ("Future"), the other slower. A good buy. (JB) (Anagram-53 Kensington Gardens Sq.-London W2)

OUTCASTS - "Angel Face/Gangland Warfare"

Probably the weakest single ever from this long-standing Northern Irish punk band. Nothing could salvage that putrid piece of muzak, "Angel Face," though their militaristic rendition comes close. The flip is a remixed version of an already-released song. This band is capable of much more than they display here. (JB) (OO-The Row-Ardmillan-Comber Co. Down-N. Ireland)

REDSKINS - "The Peasant Army/Lev Bronstein"

Left-wing skinheads put out a great pair of untypical songs that deal intelligently with important political themes. "Peasant Army" is driving and anthemic; the flip is rhythmic and bass-heavy, almost funky. Recommended. (JB) (no address, distributed by Rough Trade)



PETER AND THE TEST TUBE BABIES - "Run Like Hell/Up Yer Bum"

This respectable funnypunk entry by PETER AND THE TEST TUBE BABIES doesn't have quite the innate charm of their last single, yet it's still enjoyable hardcore fun. "Up Yer Bum" with its driving guitar attack, rates as a fine example of hate-rock, though "Run Like Hell" strikes an amiable compromise between hard pop and Oi - with hysterical lyrics to boot. Recommended! (SS) (No Future)

POISON GIRLS - Total Exposure LP

The POISON GIRLS, easily one of Britain's finest post-punk ensembles, have translated a sense of rawness and snarling intensity onto this live LP which hasn't yet been heard on their studio efforts. Commanding songs like "Persons Unknown" and "State Control" stand on their own, but familiarity with their material helps in appreciating this album. Elegantly packaged. (SS) (Xntrix Records)

PUBLIC DISGRACE - "Toxeth"

In '64 Liverpool ruled, but not anymore. Boring. (TY) (Probe - no address)

RAINCOATS - "No One's Little Girl/Running Away"

This delightful post-pop single represents the RAINCOATS' definitive vinyl to date. While the A-side, "No One's Little Girl", impressed me with its subtle melodic sense, the Sly Stone cover on the flip is quintessential RAINCOATS -- good-humored, loose, and charmingly amateurish. Good stuff. (SS) (Rough Trade)

RED ALERT - "Take No Prisoners" EP

This second single by U.K.'s RED ALERT would have been fine if the tracks had appeared on an album. The recording is powerful, the themes politically astute, and the songs above average; unfortunately, the three "Oi" songs are far too generic-sounding to be on a single. "Take No Prisoners", the best track here, is only mildly catchy. (SS) (No Future Records)

RIOT SQUAD - "Fuck the Tories" EP

Not to be confused with the South African punk band of the same name, but will be confused with just about every other recent U.K. punk band. Know what I mean? (TY) (Roundel Music-98 Marples Ave - Monsfield Woodhouse Notts., England)

SAMPLES - "Dead Hero" EP

Second release, pretty ordinary power-chord punk. Bring back early STIFF LITTLE FINGERS. (TY) (No Future)

SISTERS OF MERCY - "Adrenochrome/Body Electric"

One of the few recent post-punk records that I like enough to bother reviewing. Sure, it has the standard JOY DIVISION-clone vocals, but the drum machine's hypnotic beat and the powerful psychedelic guitar in "Adrenochrome" are irresistible. The flip isn't quite as good. (JB) (Merciful Release, distributed by Rough Trade)

SIX MINUTE WAR EP

The reissue of SIX MINUTE WAR's first EP provides fans of intelligent political punk a great opportunity. Production here is very garagey, but more than compensated for by its thought-provoking lyrics and inventive arrangements. Stand-out songs like "Strontium 90" and "Camera" contribute to the integrity of this abrasive, mid-tempo record. (SS) (Artist's own label)

STRAPS - "Brixton/No Liquor"

A brilliant punky follow-up to their excellent rockabilly-tinged debut. The double guitar power really grabs you, but the STRAPS also have a knack for writing dynamic, unforgettable tunes. "Brixton" is a mini-masterpiece dealing with Britain's recent riots. (JB)
(Donut-2/4 Chichester Rents-Chancery Lane-London WC2)

SUBHUMANS - "Religious Wars" EP

Like their last single, this latest EP by the SUBHUMANS (UK) offers one excellent '77-style punk cut and three good examples of filler. There's no doubt that "Religious Wars" has it all. Inventive guitar-work, manic velocity, and scathing anti-religious lyrics; unfortunately, the other songs imitate generic Brit-punk. (SS)
(Spider Leg)

TELEVISION PERSONALITIES - "Three Wishes" EP

The TV PERSONALITIES (aka THE TIMES, THE GIFTED CHILDREN, TEENAGE FILMSTARS, etc.) perform a truly charm version of "Geoffrey Ingram" here, a perfect pop song from the HERMAN'S HERMITS camp of pop music. The wry human commentaries which made their early singles so disarming, however, are missing from "And Don't The Kids Just Love It" and the mildly catchy, psychedelic "Three Wishes". For TVP fans. (SS)
(Wham Records)

VARIOUS ARTISTS - Brittania Waives the Rules 12"EP

One cut each by EXPLOITED, CHRON GEN and INFRA-RIOT. All I can say is, "Bring back SHAM 69!" Secret must have the worst taste in punk. (TY)
(Secret)

BIRTHDAY PARTY - Junkyard LP

Not as accessible as the first two BIRTHDAY PARTY LP's, Junkyard meanders into the nether realms of dementia, violence, and sex. The style here reminds one of THE POP GROUP, but this is only a comparison of convenience; the predominantly dirgelike songs on this record captivate your attention with their originality and unusual lyric concerns. An acquired taste, though worth an investment of time. (SS)
(4AD Records)

LAMA - "Totuus Loytyy" EP

Hard Finnish punk, '77-style. "Totuus" is almost fast enough to be thrash; the others are slower. Nice buzzing guitar. (JB)

(Hallelujaa-P.O.B. 82-33201 Tampere 20-Finland)

SPK - The Last Attempt At Paradise Cassette

Deathly industrial noise abounds on this well recorded tape, a document of SPK's last American tour. Simply the best band of its type, SPK runs through their disturbing pop music parodies and every manner of human atrocity, and always with that dynamic tribal beat in the background. The show must have really fried their brains in Lawrence, Kansas. This cassette is extraordinary. (SS)
(Fresh Sounds, INC.-P.O. Box 36-Lawrence, KS 66044.)

SPK - Leichenschrei LP

SPK, utilizing their encyclopedic knowledge of sound and its relation to specific emotional states, hit the bullseye with this landmark Industrial Music release. Leichenschrei takes perfectly orchestrated chunks of noise, modulates them with a powerful percussion section, and even adds little shreds of humor for the hell of it. The result: Industrial Music-making which, instead of isolating the listener, involves them. One of the three or four best LP's of 1982, no question about it. (SS)
(Thermidor Records)

VARUKERS - "I Don't Wanna Be A Victim" EP

This record demonstrates improvement over the VARUKERS' very good debut, and also a development from their early DISCHARGE influences. "Dance Till Your Dead" maintains a thrashy power with added melodic complexity, though "I Don't Wanna Be A Victim" seems more ordinary. All in all, the VARUDERS mix energetic songs and powerful production with astute, intelligent lyrics. (SS)
(Tempest/Inferno Records)



VICE SQUAD - Stand Strong Stand Proud LP

Some feel that VICE SQUAD is falling into the morass of contemporary post-punk. Not quite yet. Stand Strong Stand Proud, despite several throw-away numbers, clashes with social malignancies like vivisection ("Humane"), political passivism ("Freedom Begins at Home"), and the steady erosion of Punk values ("Out of Reach") with power and complete credibility. In addition, Beki's point of view provides a welcome contrast to the typical male-dominance in modern-day hardcore. Highly recommended. (SS)
(Riot City Records)

XPOZEZ - "1000 Marching Feet/Terminal Case"

Slow punk verging on post-punk. These songs are powerful and rather hypnotic, but they don't match the band's irresistible "No War" on the Punk Is cassette LP. Singer Tez is dedicated to disseminating obscure punk through his Retaliation Records enterprise, so support him and buy this 45. (JB)
(Retaliation-3 The Terrace-Honley-Huddersfield-Yorkshire HD7 2DS)

THE WORLD

VARIOUS ARTISTS - Als Je Haal Maar Goed Zit LP

This compilation from the Netherlands features seven bands, the hottest being the OUTLAWS, NITWITZ, and AMSTERDAMNED. Runs the gamut from '77 punk to full-tilt thrash. (TY)
(Vogelspin - P.O. Box 70397 1007 KJ Amsterdam, Holland)

VARIOUS ARTISTS - Lansimaisen Sivilisaation Cassette

Another one for collectors. Sound quality varies alot, but contains some unobtainable punk from Poland, Germany, Italy, Finland, etc. Including incredible hardcore from Brazil's OHLO SECO. (TY)
(Paskajalka-P.O. Box 82-33201 Tampere 20-Finland)

VARIOUS ARTISTS - Punk ei ole Kuollut cassette LP

Twelve groups from Scandinavia, presenting punk and thrash, including the great TERVEET KADET and KAAOS. Finland rules, ok? (TY)

(P. Tuutanto - c/o Voitto Vasko - 76780 Lamminak; Finland.)

VARIOUS ARTISTS - Punk Is . . . Cassette LP

Twenty-six hardcore punk and abrasive post-punk cuts from Sweden, Finland, Italy, Brazil, Norway, England and the U.S. Sound quality varies. A must for those who want to keep-up with the worldwide spread of the punk plague. (TY)
(X-Centric Noise - 17 WestEnd Rd - Cottingham, No. Humberside- England)

VOPO'S - "I'm so Glad the King is Dead" EP

Classical punk from Holland. The vocals are nice and rough, but the guitar is too clean to scrape the wax out of your ears. Not as good as their well-recorded Dead Entertainment LP. (JB)

(Redlux-P.O.B. 1250-8001 BG-Zwolle, Holland)



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